

... concerning the Marx Brothers ... :

"In the 1930's, the loss of credibility in former values, the breakdown of the smugness and self-confidence of the jazz era, the growing bewilderment and dissatisfaction in a 'crazy' world that does not make sense, has been reflected in the revival of comedies of satire and self-ridicule. These are best epitomized perhaps in the title of one of them: NOTHING SACRED... 'Daffy' comedies became the fashion. Here the genteel tradition is 'knocked for a loop'...

In these films the rebel, the individualist, is once more respected. The artist, the eccentric, the unaccountable, who was once a poor and lazy good-for-nothing in films, now is the sane person in a chaotic world.

The same traits are exaggerated in comedians who are "out-and-out crazy"; the Ritz Brothers, the Marx Brothers, W.C. Fields and Mischa Auer. In their films action and conversation follow the lines laid out by the Marx Brothers themselves; what is said has little relevancy to the action. One word suggests another; this suggests a third, and so the conversation spins along swiftly until something entirely irrelevant to what was originally said brings the climax. This seeming improvisation is not out of keeping with this era of "swing" and protest against regimentation of the individual."

Lewis Jacobs, THE RISE OF THE AMERICAN FILM

"A wily galaxy of clowns whose art has the rare virtue of complete informality. Groucho, Chico and Harpo seem to be relaxing all the time; only Groucho, significantly cast in the burlesque mold of the great thinker, the brains of the outfit, has any calculated style; he is a satire on the household philosopher, the phony with his feet on the fireplace fender and not a dime in his pockets. Obviously this clown knows nothing, knows that he knows nothing, but knows enough to know that the pretense of knowing something is universal and, carried through, gains universal respect. The Marxes are patently a team in every sense, a smooth-as-silk protective association of cowards and fools who invariably, by their outrageous lack of conventionality, bemuse and foil the rational and orthodox maneuvers of their opponents. The Marx Brothers exalt fake and dishonesty; they represent the clown as charlatan; because their idiocy always works out in the plot and situation sense, to be wit, to be effective, they are ethically forgiven."

Parker Tyler, MAGIC AND MYTH OF THE MOVIES

SPECIAL ANNOUNCEMENTS

YOUR SPRING 1956 PROGRAMS will be mailed to you on or about February 10th.

NEXT CINEMA 16 EVENTS: February 8th: THE BRAIN (4 films) and February 29th: THE CHILDHOOD OF MAXIM GORKI.

BETTER SEATING AVAILABLE AT THE 9:30 PM SPECIAL EVENTS: While you are free to attend special events at either the 7:15 or the 9:30 PM show, better seating is available at this later performance.

MEMBERSHIPS ARE STILL AVAILABLE FOR ALL SERIES: Tell your friends that membership can begin with any performance during the season and continues for a full year thereafter; nothing is lost by joining after the beginning of the season.

CINEMA 16 FILM NOTES 1955/1956

JANUARY 1956

ANIMALS IN ROCKET FLIGHT

U.S. 1954

15 minutes

A restricted U.S. Air Force Release, shown by special arrangement.

Experiences of the world's first rocket-flight passengers, as photographed in actual flight thirty-seven miles above the earth. These experiments provided valuable clues as to how human beings would react under similar circumstances.

O DREAMLAND

Great Britain 1954

14 minutes

A Sequence Film by Lindsay Anderson. Camera and assistance: John Fletcher. Distributed by Kinesis, Inc.

A CINEMA 16 PREMIERE

Mr. Anderson produced this "horrid little film" (his own term) on his off-time while he was at Margate making the 1955 Academy Award Winner THURSDAY'S CHILDREN (shown at Cinema 16 last October). Penetrating candid camera work and astute juxtaposition of local sound provide a scathing, angry and wordless comment on modern popular culture as seen at a British amusement park. While no attempt is made to poke fun at the people shown in the film - they are portrayed essentially as victims, reminiscent of the "proles" of Orwell's 1984 - neither is there any expression of sympathy with them. Instead, we are exposed to a visual and (especially) audio barrage of cheap pleasures, noise, and angry social comment that is almost painful in its forcefulness and intensity.

Mr. Anderson was editor of the British film magazine SEQUENCE, is a frequent contributor to SIGHT AND SOUND, author of the book MAKING A FILM and is gaining increasing recognition as a director of documentary and commercial films.

DUCK SOUP

U. S. 1933

70 minutes

A Paramount Production directed by Leo McCarey. Story, music and lyrics: Bert Kalmar and Harry Ruby. Camera: Henry Sharp. With Harpo, Groucho, Chico and Zeppo Marx, Raquel Torres, Louis Calhern, Edgar Kennedy, Margaret Dumont, Leonid Kinsky. Limited distribution to qualified educational groups only: Museum of Modern Art Film Library.

At the end of Part I, the lights will go on for a moment to allow for a change of reels. This is not an intermission; please remain seated.

"Into a world of pomp and circumstance, the Marx Brothers burst like a wind of relief. They represent all the things one was brought up not to do, but wanted to do."

Roger Mervell, FILM

"DUCK SOUP, made in 1933, provided a fitting climax to two years of inspired Marx Brothers insanity at Paramount, which started with COCOANUTS and ANIMAL CRACKERS (both farces relying predominantly on dialogue) and continued on top form with MONKEY BUSINESS and HORSE FEATHERS, which combined Groucho's rapid-fire dialogue and outrageous innuendos with fast-paced physical slapstick. In DUCK SOUP, the comedians had their formula perfected, and discarded even the negligible restraints of their four previous films. Earlier, their gags had been insane in the extreme - but never quite impossible. DUCK SOUP remedied this defect with a vengeance, bringing in completely crazy gags and ideas (Harpo rising like a submarine from the depths of Edgar Kennedy's bath) which foreshadowed the deliberate exploitation of insanity by Olsen and Johnsen in 'Hellzapoppin'."

Not all of the gags were new. The mock-trial achieved hilarious results by the skilled application of incredibly corny jokes. And the famous mirror episode, done before, and done since by everyone from the 3 Stooges to Bob Hope, has never been done better! The highlight of the whole film of course is the classic "war" in the closing reel. This sequence not only satirizes war itself, but also Hollywood's traditional idea of war, resulting in a brilliantly constructed episode notable not only for its combination of straight slapstick and rapid-fire patter, but for its hilarious interpolation of stock footage.

At 70 minutes, DUCK SOUP is a fairly short film, and there is no time wasted over such trivialities as plot. Gag sequences follow one upon the other without interruption. Even the expected piano and harp solos were eliminated, and although the musical element is certainly present, it is there solely in the furtherance of the film's comedy ends.

The director of DUCK SOUP was Leo McCarey, who had served a wonderful apprenticeship as a director on some of the best silent Laurel and Hardy and other comedies for Hal Roach. After a somewhat uncertain start on talkie feature comedies, he directed films like Eddie Cantor's "The Kid from Spain" and our Marx Bros. opus, really hitting his stride. Ahead lay "Belle of the Nineties", "Ruggles of Red Gap", "The Milky Way", "Going My Way", and after the abysmal "My Son John", current oblivion.

Following two years of (filmic) inactivity, the trio of comedians (Zeppo, always a minor "straight" member of the group, left them after DUCK SOUP) moved to MGM where they created some riotous individual sequences, but no one film comparable to any of their five Paramount classics. At MGM they were presented with too many obstacles - such as plots, romantic sub-plots, and singing heroes and/or heroines - for their humor to be wholly successful. They would get off to a fine start - verbal warfare with the indomitable Margaret Dumont, or slapstick mayhem in a ridiculously undersized state room - and then Tony Martin or Allan Jones would bring the whole thing to a grinding halt.

The progression from COCOANUTS and ANIMAL CRACKERS (good as they were) to DUCKSOUP makes one regret all the more that the comedians weren't left alone in their prime to develop even further. Whether they would have done, or whether the MGM group was their idea of "development" is a matter for conjecture. Groucho certainly has gone on record as viewing the early Paramounts with some disfavor, quoting the static, long and largely unfunny A DAY AT THE RACES as being their best film!"

William K. Everson

The Cinema 16 Film Center at The New School presents

under the joint direction of Arthur Knight and Amos Vogel

THE FILM AND ITS RELATED ARTS

Fridays, 8:15-10:45 P.M. \$20. (\$15 for Cinema 16 members) (No reg. fee)

ARTHUR KNIGHT
and guest speakers

Although the motion picture today is generally recognized as an art in its own right, with its own form and techniques, the precise nature of this art is often imperfectly understood. Because it derives many of its themes from literature and theater, because it embraces music, photography and even the graphic arts, its reproductive qualities are often more highly prized than its creative possibilities. This course attempts to discover the true nature of film art by examining the adaptations and changes that each of the popular arts must undergo in order to emerge successfully in film; it also traces their positive contributions to the form itself. Outstanding pictures are screened at each session, supplementary screenings are arranged, speakers comprise noted film personalities, and ample time is allotted for criticism and discussion.

- Feb. 10 The best seller: HOW GREEN WAS MY VALLEY, by John Ford, with Walter Pidgeon and Maureen O'Hara.
- Feb. 17 The hit play: YOU CAN'T TAKE IT WITH YOU, by Frank Capra, with James Stewart.
- Feb. 24 Musical comedy: STATE FAIR, with Jeanne Crane and Dick Haymes.
- Mar. 2 The short story: HERE COMES MR. JORDAN, with Robert Montgomery and Claude Rains.
- Mar. 9 The poetic drama: A MIDSUMMER NIGHT'S DREAM, with Olivia de Havilland and James Cagney.
- Mar. 16 The short story: QUARTET, with Celia Johnson and Cecil Parker.
- Mar. 23 The great novel: CRIME AND PUNISHMENT, with Harry Baur and Pierre Blanchar.
- Mar. 30 Film and TV: MARTY, by Delbert Mann, with Ernest Borgnine.
- Apr. 6 Music and film: INSTRUMENTS OF THE ORCHESTRA; PACIFIC 231; etc.
- Apr. 13 Opera in film: L'ELISIR D'AMORE, with Ferruccio Tagliavini (excerpt); THE MEDIUM, by Gian Carlo Menotti, with Marie Powers.
- Apr. 20 An operatic film: IVAN THE TERRIBLE, by Sergei M. Eisenstein.
- Apr. 27 Dance in film: LAMENT; SPANISH GYPSIES; BULLFIGHT; etc.
- May 4 Poetry and film: RASHOMON, by Akira Kurosawa, with Machiko Kyo.
- May 11 Art in film: THE DEMON IN ART; DONG KINGMAN; THE WORLD OF PAUL DELVAUX; etc.
- May 18 The film as art: BELLS OF ATLANTIS and recent experimental films.

Special discount for Cinema 16 members

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CINEMA 16 FILM NOTES 1955/1956

THE NEW YORK TIMES

SECRETS OF BRAIN PROBED FOR CURES

Attack on Mental Illnesses Is
Hindered by Organ's Maze
of Inaccessible Functions

By ROBERT K. PLUMB

The more man probes, the more complicated the human brain appears. Indeed, it now seems to be the most incredibly complex physical structure in the universe.

The ten or twelve billion separate nerve cells in the brain are hooked together in linkages that we cannot trace out. These linkages in turn are interconnected in some mysterious way and connected together again and again so that all the nerve cells in the brain can work together—to handle a hundred different conscious or unconscious factors without an error, to appreciate a rose or to write a poem.

The physical structure of the brain has been studied for centuries. It is still a matter for profound research. When a man of genius dies, even in this age, anatomists study his brain and compare it with the brains of other geniuses and with the brains of ordinary men. So far no significant differences have been found.

Some Factors Unreachable

The gross structure of the brain—which has been well mapped—is, of course, only a tiny corner of the problem of the brain. The mind, the will, the thoughts, the actions that the brain produces cannot be analyzed for their structure and origin. No scientist has ever made a thought wiggle out onto a glass where it could be studied with the conventional tools of physical science.

This is an important reason why the brain remains one of the big mysteries of the body. It is a reason why new discoveries about the working of the brain have captured the imagination of scientists throughout the

February 8, 1956

THE BRAIN

a program of restricted medical and psychiatric films

APHASIA

U.S. 1950

(37 minutes)

A Presentation of the Veterans Administration Department of Medicine and Surgery. Technical Advisor: J.M. Nielson. Distribution (restricted): Vet. Administration.

Aphasia - a disturbance affecting the patient's reading, speaking, writing or understanding functions - is caused by an injury to the brain affecting the particular areas in which the language and speech centers are located. This film demonstrates both the nature and the symptoms of aphasia, and then portrays various methods of psychological and personality testing as well as therapy used in cases of sensory, motor and formulation aphasia.

FOLIE A DEUX

Canada 1951

(15 minutes)

A National Film Board of Canada Production (by Robert Anderson) for the Mental Health Division of the Department of National Health and Welfare. Directed by Stanley Jackson. Restricted distribution: Contemporary Films

FOLIE A DEUX denotes a mental disease in which a psychosis develops first in one person and then in another closely attached to the one originally affected. In this case, the psychosis developed first in the daughter and was then communicated to the mother. The film was produced for medical schools and for professional groups and offers neither explanation nor cure, but simply a demonstration of the symptoms. It won the First Prize in the Mental Hygiene Category at the Venice International Film Festival 1951.

SEIZURE

U.S. 1951

(30 minutes)

A United World Films Production for the U.S. Veterans Administration. Restricted distribution: Veterans Administration.

This is the first film to deal with epilepsy in an adult fashion. It portrays the clinical manifestations of epileptic seizures,

the newer methods of treatment and the social and occupational problems of the patients. It also successfully avoids the usual, fraudulent "happy end", preferring to close on a thoughtful note that speaks out against the prevailing ignorance regarding this subject.

UNCONSCIOUS MOTIVATION

U. S. 1949

(38 minutes)

Produced by Dr. Lester F. Beck. Restricted distribution to qualified groups: Association Films.

This astonishing film record shows the inducement of an artificial neurosis at an unconscious level by hypnotic suggestion in a young man and a young woman. Upon reawakening, the subjects, by means of dream analysis and psychological tests, gradually realize first the existence of a traumatic experience and then its content by slowly re-constructing the "events" (fabricated by the psychologist) that caused it. By sharing their feelings and thoughts (as in group therapy), they help each other to a full understanding of the neurosis and are consequently freed from feelings of guilt and anxiety.

In this film, instead of reading about the subconscious, we actually see it at work: for this unusual film document is entirely unstaged and unrehearsed and is presented exactly as it was filmed - with 2 cameras running continuously and no attempt being made at editing or creative camera work. The reactions of the two subjects are spontaneous and hence, unpredictable. In its clear demonstration of how unconscious motives can influence and direct our everyday thoughts, feelings and actions, the film is not only an accurate and authentic clinical protocol, but a most provocative motion picture as well.

Dr. Beck, formerly of the Department of Psychology at the University of Oregon and subsequently Chairman of the Department of Cinema at the University of Southern California, produced HUMAN BEGINNINGS and HUMAN GROWTH (two sex education films for children) for Eddie Albert and has since made a number of other unusual psychological films.

SPECIAL ANNOUNCEMENT

C 16 WEEKEND AT EASTMAN HOUSE, ROCHESTER:

By today you should already have received our mailing giving details of our projected trip to Eastman House in Rochester. An entire weekend of special screenings has been arranged at which our members will be able to see otherwise unavailable film masterpieces (Garbo - Chaplin - Barrymore - Keaton). We have also arranged for special reduced train and hotel rates. To participate, you must fill out an application and pay in advance for train fare and hotel deposit. Application forms and details are available at the desk in the lobby: do not delay!

REDUCED RATES AT NEW SCHOOL - CINEMA 16 COURSE

You can still enroll in "The Film and its Related Arts" course, presented by Cinema 16 at the New School at considerably reduced rates available to members only. Programs and information: at desk in lobby.

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CARBOI KEATONI CHAPLINI

EASTMAN HOUSE: THIS WEEKEND

N.Y. CENTRAL ADDS SPECIAL COACH FOR CINEMA 16 PARTY

IF YOU HAVE NOT AS YET SENT IN YOUR APPLICATION you can still do so tonite at the desk in the lobby; or you can phone or visit the office tomorrow between 10-6 at 175 Lexington Avenue (31st St.), MU 9-7288 (ask for Mr. Goelman)

You can still decide to come along (with 50 other members who have already signed up) on our two-day visit this weekend to one of the world's leading film museums: George Eastman House in Rochester. This promises to be one of our most exciting events this season: Since their films cannot be rented or loaned out but can only be viewed on the premises, Eastman House has been able to collect a large group of film classics that are completely (and forever) unavailable elsewhere. This fabulous collection is now thrown open to us by way of special screenings (introduced by Mr. Card, the curator) at their luxurious private theatre. Here are some of the titles to be shown:

GRAND HOTEL Garbo, Barrymore, Crawford, Beery
SHOULDER ARMS, THE PILGRIM and THE IDLE CLASS Three of Chaplin's masterpieces, completely unavailable elsewhere, including his legendary anti-war classic
THE CROWD King Vidor's greatest film
AS YOU DESIRE ME Garbo and von Stroheim in the Pirandello play
MUENCHHAUSEN Extraordinary fantasy film starring Hans Albers, in Agfacolor, one of the most important examples of Nazi film production
PHANTOM OF THE OPERA The original version, with Lon Chaney
DIARY OF A LOST GIRL The legendary Pabst feature, a psychological drama
BEN HUR The spectacular: "See it while you can!"
THE CAMERAMAN Buster Keaton feature
OUR DANCING DAUGHTERS Joan Crawford
DOCKS OF NEW YORK Superb Von Sternberg, with George Bancroft
THEY WON'T FORGET Mervyn Le Roy's neglected classic, introducing Lana Turner

THE DATE: This weekend, March 2nd to 4th.

TRANSPORTATION: We leave Friday, March 2nd, 6:15 PM from Grand Central (arriving in Rochester 1:02 AM). The N.Y. Central has added a special "C 16" coach to accommodate our party. We will leave Rochester Sunday, March 4th, 2:38 PM (arriving in New York at 9:25 PM). Roundtrip fare (this is a special group rate): \$ 18.32 per person.

HOTEL RESERVATIONS: Since the museum is not located in the center of town, we have arranged for special group rates at the Treadway Inn, a very excellent hotel located close to Eastman House. Rate per night per person: \$ 7.00 on the basis of two per room; a \$ 5 deposit is required.

SCREENINGS: will be held all day Saturday; and Sunday morning.

IF YOU WISH TO GO 'ON YOUR OWN', you may do so, but you must phone our Mr. Goelman between 10 and 6 tomorrow (MU 9-7288) for last minute instructions.

CINEMA 16 CHARGES NO FEE for this trip; however, it is open to members only.

* by plane, car, boat or helicopter ...

CINEMA 16 FILM NOTES 1955/1956

2/28/56

BE SURE TO READ THE SPECIAL ANNOUNCEMENTS ON PAGES 3 and 4
... New School discounts, "Citizen Kane" discounts, Hitchcock, etc....

THE CHILDHOOD OF MAXIM GORKI Soviet Russia, 1938 (102 minutes)

A Soyuzdet Production, directed by Mark Donskoi, based on Maxim Gorki's autobiography, "My Childhood". Scenario: I. Gruzdev.
Camera: P. Yermolov and I. Malov. Music: Lev Shvarts. Art Direction: Stepanov. Distribution: Brandon Films.

Cast: Alexei Pyeshkov (Gorki) .. Alyosha Lyarsky; Grandmother .. V.O. Massalitnova; Grandfather .. M.G. Troyanovsky; Varvara .. E. Alexeyevna; Uncle Yakov ... V. Novikov; Uncle Mikhail .. A. Zhukov; Grigory .. K. Ziubkov; Gypsy .. D. Sagal; The Lodger .. S. Tikhonravov.

The lights will go on for a minute after Part I to allow for a change of reels; this is not an intermission; please remain in your seats.

This film is the first (and completely self-contained) part of Mark Donskoi's GORKI trilogy, based on the autobiographies of Maxim Gorki (1868 - 1936), the last of the great literary figures of pre-revolutionary Russia.

Donskoi came to films in 1926 at the age of 25, after attempts at psychiatry, music, law, and literature. After writing several film scripts, he directed a number of silent films dealing especially with the problems of youth in Soviet Russia. Following his **SONS OF HAPPINESS** (1935) - a film about the national question - came the Gorki trilogy.

While Donskoi has been overshadowed by the giants of the Soviet cinema - Eisenstein, Pudovkin, Dovzhenko - his trilogy has emerged as one of the great and lasting achievements of the world cinema. Last year it was the recipient of the Richard Winnington Award, presented by a distinguished jury at the Edinburgh Film Festival to the director whose work is "of the highest social and artistic integrity."

Produced at the Children's Film Studio in Moscow - which specialized in films suitable for both adult and child audiences - the trilogy is marked by qualities which distinguish Donskoi from other Soviet directors working today. The stereotypes so prevalent in many Russian films (the heroic worker, the greedy capitalist) are replaced by human beings in all their frailty and grandeur, often weak, sometimes heroic, mostly downtrodden. "All it comes to is this" said Basil Wright, "that Donskoi, like Gorki, is able to see all people, good and bad alike, as human beings. The great quality of the trilogy is that it contains no ideological types. Donskoi, with Gorki, reveals that it is not only wicked to be wicked; it is also sad."

The relative absence of propaganda; the free poetry of many of the images and sequences; the portrayal of people in all their complexity and ambiguity; the artistic integrity and profound humanism permeating this work is highly unusual for a Russian film of the late Thirties and represents a tendency that became the less

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noticeable the more the regime consolidated its bureaucratic control over the arts and fitted them into the straightjacket of "socialist realism". It is evident from Donskoi's later films (including his THE RAINBOW and THE VILLAGE TEACHER) that he could not remain unaffected by this development.

A note on the film technique..

"Donskoi takes a series of episodes and treats them in two ways - either elaborating them into long and carefully constructed sequences (which form the backbone of the work), or, in contrast, using an extraordinary filmic shorthand which makes a momentary but exceedingly cogent impact - the long shot for instance, in which the young apprentice falls and is crushed by the huge Cross he is carrying along the ridge of a hill: one shot only. To this, especially in the first two parts, he adds the domination of the "majestic river", the great Volga, with its constant traffic and the din of sirens which, even more than Shvarts' admirable music, becomes the theme-song. Over and over again Donskoi brings his characters to the banks of the Volga for sequences of great impact.

Donskoi uses camera movement - often very complicated - with absolute mastery. He has a penchant, too, for ramming home a point by the use of high-angle long shots. This is especially evident in the two fairground scenes. The improbability, but at the same time the absolute rightness, of the angles in this sequence can only be compared with the work of Dovzhenko in EARTH and SHORS."

Basil Wright, SIGHT AND SOUND, Winter 54

A note on the acting..

"The power wielded by a cast united in method in THE CHILDHOOD OF MAXIM GORKI, a film which spreads and overflows, slowly and widely, on a far greater variety of levels, is astonishing. Under Donskoi's inspired direction, there is here no invitation to admire surface brilliance. Episodic and sometimes untidy as the film is, seldom does one surprise the unspecific look, or the gesture not totally involved in the situation. For much of the time the result is what Stanislavsky promised to those who steadily rejected "personality parading" - the attainment of inspiration, the creation of a rich inner life directing the actors along an infallible line of truth.

So effortlessly right in tone and stress is the film, so complete in its rejection of stale, tried and trusted channels of interpretation, that tears and laughter give no warning. These achievements are so absolutely those defined by Stanislavsky in his famous method as the true aims of acting, that it seems probable that the mastery of this remarkable acting "language" owes much to him. Here again some extraordinary human behavior is incorporated with a miraculous tact (the spontaneously singing and dancing apprentice). Here again the strong victimize the weak to a monstrous extent (an old workman becomes blind and is thrown out, the apprentice dies as a result of the uncle's vile treatment). Completely triumphant in one of the greatest of film performances is Massalitinova as the grandmother who embodies the vibrant "yes" to life of the whole work. Her involvement in each situation, her essential "thereness", the clarity of her relationships with the others, all have the rightness of the only possible way."

Derek Prouse, SIGHT AND SOUND, Spring 55

SPECIAL ANNOUNCEMENTS

COPIES OF MAXIM GORKI'S "MY CHILDHOOD" AVAILABLE AT 35 ¢ at desk in lobby. This is a newly translated, paperback edition of the book on which tonite's film is based.

★ ALFRED HITCHCOCK EVENT SET: YOU MUST REQUEST A TICKET
We are pleased to announce that Mr. Hitchcock has confirmed the date of his appearance at Cinema 16. As announced last Fall, only a limited number of tickets will be available for this "bonus event" since he will appear only once - 8 PM Wednesday, March 28th, at the Central Needle Trades Auditorium. Please note the procedure: Tickets will be sent to the first 1600 members who request them by sending us a self-addressed, stamped envelope. (One ticket per member-guest tickets not valid)

55th ST. PLAYHOUSE OFFERS MEMBERS DISCOUNT TO "CITIZEN KANE"
at any performance Monday through Thursday upon presentation of your membership card. CITIZEN KANE is, of course, one of the most significant (and controversial) achievements of the American cinema and you should not miss seeing it:
Monday to Thursday evenings: Your Rate: \$ 1.00 (Regular Rate: \$ 1.50)
Monday to Thursday afternoons: Your Rate: \$.85 ¢ (Regular Rate: \$ 1.25)

REDUCED-RATE SINGLE ADMISSION TICKETS TO MEMBERS
are available at the Cinema 16-New School course, "The Film and Its Related Arts", permitting you to attend individual sessions; use coupon below.

MEMBERSHIPS ARE STILL AVAILABLE FOR ALL SERIES
Tell your friends that membership can begin with any performance during the season and continues for a full year thereafter; nothing is lost by joining after the beginning of the season.

SPECIAL EVENTS HELD ON WEDNESDAYS ONLY; BETTER SEATING AT 9:30 PM
As per our spring brochure, special events are held on Wednesdays only; while you may attend either at 7:15 or 9:30 PM, better seating is available at the 9:30 PM show.

BEEKMAN SUNDAY SERIES II MEMBERS: PLEASE NOTE CHANGE OF DATE
Please cross out the May 13th date on your ticket and change it to May 6th.

Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday March 2, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: <u>The Short Story: HERE COMES MR. JORDAN</u> (Guest speaker: Miss Jessamyn West)	Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday March 9, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: <u>The Poetic Drama: A MID-SUMMER NIGHT'S DREAM</u> (Speaker: Arthur Knight)	Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday March 16, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: <u>The short story: QUARTET</u> (Speaker: Arthur Knight)
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Special Events in addition to the 7 regular showings . . . free to members . . . held at Central Needle Trades Auditorium (7:15 & 9:30 PM) on dates below . . .

An Interview with Alfred Hitchcock . . . date to be announced
In one of his rare personal appearances, the brilliant director will discuss and present excerpts from some of his most famous films.

The Childhood of Maxim Gorki (February 29th)
This rarely seen masterpiece of the humanist cinema weaves a rich tapestry of Russian life in the 1870's, teeming with splendid characterizations. Beautifully acted, sensitively directed, Mark Donskoi's recreation of a period is so remarkable as to resemble an unstaged documentary. "A work of art, uncompromising in its harsh realism."—M. Y. Post

Private Visions: Harrington, Anger, Brakhage (April 4th)
Premieres of recent experimentals certain to evoke comment:
Reflections on Black (Stan Brakhage)
Four possible sexual dramas, visualized by a blind man.
The Assnigation (Curtis Harrington)
Death rides the decaying canals of Venice to claim a victim.

Puce Moment (Kenneth Anger)
Curious fragment of a sensuous evocation of the 1920's.
Dangerous Houses (Curtis Harrington)
Imaginative dream voyage thrusts hero into ambiguous adventures.
Inauguration of the Pleasure Dome (Kenneth Anger)
Startling and macabre portrayal of an occult ritual by the maker of *Fireworks*: a luxuriant and baroque oddity in the tradition of decadent art. "Highly ingenious Chinese torment."—Jean Cocteau. "Its bright and wickedly subtle violence terrifyingly conveys the ecstasy of the eccentric few—an extraordinary, brilliant work of black art."—Paul Dehn, *London News Chronicle*

Greed (April 25th)
Erich Von Stroheim's immortal masterpiece of the realist cinema—a searing and ruthless study of human degradation overpowering in its grim intensity. A tragic chapter in screen history, this classic was cut to pieces for commercial release. "The most important picture yet produced in America."—Herald Tribune

Horror in the Cinema: The Cat People (May 16th)
Val Lewton's offbeat shocker—an amazing boxoffice success despite mixed critical reaction—has become recognized as an important example of sophisticated horror in the cinema. With Simone Simon.

A Weekend of Screenings at Eastman House, Rochester,
for members interested in visiting one of the world's leading film museums and sampling its otherwise unavailable treasures at special screenings.

Cinema 16
175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288
Incorporated as a non-profit cultural society under state and federal laws

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, classics of the international cinema, and medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, these restrictions do not apply to our private membership performances.

• Free admission to all programs—a minimum of 15 performances per year—free guest tickets, discounts at art theatres and camera stores, free subscription to the "Cinema 16 Film Notes". (All programs until the summer are listed in this brochure. No screenings during the summer; Fall programs will be announced in September). Membership can begin with any performance and extends for year thereafter.

• Choice of Wednesday, Friday or Sunday Series (identical programs):
Wednesday Night . . . 7:15 or 9:30 PM
at the modern Central Needle Trades Auditorium, 225 West 24th Street.
Friday night . . . 8:30 PM
at the auditorium of the Museum of Modern Art, 11 West 53rd Street.
Sunday "brunch" . . . 11:15 AM
at the Beekman Theatre, 66th St. & 2nd Ave. (Coffee will be served).
Wednesday Series Yearly membership . . . \$13.50 each
 Any two memberships . . . 11.50 each
Sunday Series Yearly membership . . . 13.50 each
 NO OTHER RATES APPLY
Friday Series Yearly membership . . . 15.00 each
 NO OTHER RATES APPLY

1 Wednesday, March 7, 1956 . . . Central Needle Trades Auditorium
Friday, March 9, 16, 1956 . . . Museum of Modern Art Auditorium
Sunday, March 11, 18, 1956 . . . Beekman Theatre

Stained Image (Nigoriye) 1953 A Cinema 16 "Special"
"Best Film Of The Year"—Japanese Press Critics Association
First New York showing of an important and unusual example of the contemporary Japanese realist cinema, completely unlike the classic "costume drama" that in recent years has become identified with Japanese film production. Three subtle vignettes by the brilliant woman author Ychiyo Higuchi (who died of tuberculosis at 29) offer unusual factual and psychological insights into a rigid class society and its mores, relations between the sexes, the rich and the poor, the prostitutes and their clients:

Jusanya (The Thirteenth Night): a sad and tender study of a young woman enmeshed in the feudal family order.
Otsu Gomeri (The Last Day of the Year): a poignant incident in the life of an impoverished servant girl.
Nigoriye (Stained Image): Set in a brothel, the pitiful story of the Geisha O-Riki—told without sensationalism—ends in tragic violence.
Complete English titles. A Shochiku Production by Tadashi Imai, starring the leading actors of Bungaku Za, distinguished Tokyo repertory company.

2 Wednesday, April 11, 1956 . . . Central Needle Trades Auditorium
Friday, April 6, 13, 1956 . . . Museum of Modern Art Auditorium
Sunday, April 8, 15, 1956 . . . Beekman Theatre

A Program of "First Films"
to call attention to new film makers and new directions in the cinema:
Pattern For A Sunday Afternoon (Carmen D'Avino)
This exuberant and brilliantly colorful experiment in free self-expression won its producer a Creative Film Foundation Grant.

Asian Earth (Michael Hagopian)
First honest effort to deal with the social and human problems of Asia on film. Venice and Edinburgh Prizewinner. Indian music and chants.

Creative Dance & The Child (L. Frank & G. Goldsmith)
Unusual psychological experiment leads children from hesitation and inhibition to emotional release by means of 'unconscious' choreography.

Communication Primer (Charles and Ray Eames)
The distinguished modern artist, furniture designer and toymaker in a striking experiment employing collage, animation, paintings and symbols.

The Towers (B. Hale)
Edinburgh and Venice Prizewinner. From tin cans, bits of tile, glass and debris, an odd and wonderful recluse builds a strange fantasy.

One By One (Madeleine Tourtelot)
Fern, leaf and tree: a film poem notable for its striking photography.

3 Wednesday, May 9, 1956 . . . Central Needle Trades Auditorium
Friday, May 4, 11, 1956 . . . Museum of Modern Art Auditorium
Sunday, May 6, 1956 . . . Beekman Theatre

Bull Fight (Shirley Clarke) A Cinema 16 "Special"
Edinburgh and Venice Prize Winner 1955. A poetic drama fuses the reality of a Spanish bull ring with the abstraction of Anna Sokolow's creative dance. "A bold, beautiful and fluent color piece!" M. Y. Times

"See It Now": Segregation in the Schools
Ed Murrow's brilliant and incisive discussion film fearlessly probes the problem through candid, unrehearsed interviews with Negroes and Whites.

A Cavalcade of American Serials A Cinema 16 "Special"
A rare and hilarious compilation of hair-raising climaxes from some of the most famous 'cliff hangers' of the period complete with stunts, yawning chasms and Pearl White in miscellaneous perils.

Cubism A Cinema 16 Premiere
Aims and techniques of this controversial school of art are illustrated in a consistently provocative film survey featuring outstanding Cubist paintings from European museums unknown in this country. In color.

Microcosm (Dr. Roman Vishniak) A Cinema 16 "Special"
The world famous photographer (subject of a recent New Yorker profile) captures by unprecedented cine-microscopic techniques fantastic images never before seen by man. "Breathtakingly beautiful!" M. Y. Times

SHOWCASE FOR THE CREATIVE CINEMA

SPRING 1956 SEASON

Cinema 16

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To anyone aware of the whole scope of modern Japanese film art it has been distressing to hear the almost unqualified praise given to films that are repeating hackneyed film forms and subjects, while our theatres remain closed to the really great Japanese films. Inevitably, the repetition of the shallow, and the inflation of the specious hurry their own end; Sid Caesar's parody, Ubetu, was the symptom of an end. Critics and audiences are already growing suspicious that they are being taken in. It is encouraging to read Bosley Crowther's scepticism of the worth of Samurai and The Golden Demon, but he is wrong to assume that their error was in being brought here. The error was in their production, for these (and too many others on their way here) were produced primarily for foreign consumption. Eastman Color is added to the budgets only of those potboilers deemed safe for America and Europe. Samurai is an especial affront; though we saw Rashomon's imitations after we saw the model, the imitation Samurai won the race to America over Kurosawa's important Seven Samurai (not yet released in the U.S.), of which it is, in spite of Eastman Color, a pale copy. The American distributor rubs salt in the wound by taking the title of Samurai, to make the reception of Seven Samurai here that much more dubious. Because it was first to show us how ingeniously Japanese film-makers can use color, Gate of Hell so dazzled us that we could not detect the ordinary film underneath, a mélange of success-elements gleaned chiefly from Rashomon and directed by the safest, oldest director in the business there.

As is to be expected, it is the boldest of Japanese film artists, the most imitated and least imitative of directors there, Akira Kurosawa, whose contributions to world film progress are longest getting to us. Anyone who has seen Rashomon can guess that we are missing something, but the nature of this something cannot be guessed until we see his other films, for each one changes its style and method with its aim. His greatest work has been in the modern Japanese subjects as yet tabu in this country, and we shall know little of Japanese films without seeing his Drunken Angel, Stray Dog, Living and I Live in Fear. He refuses to capitulate to the distinction between jidai and gendai; the former being a term inclusive of all films of the past, heroic, fantastic, or merely "sword-plays", while gendai is a term for modern (meaning the past century) or realistic subjects. Kurosawa likes to draw upon Kabuki or Noh principles in his modern films, while on the other hand, his Seven Samurai has all the immediacy of a contemporary subject - without the sentiment of a routine gendai film.

While we wait for the work of Kurosawa to reach us, it is valuable to catch every glimpse of the several talents working exclusively in gendai. Aside from the sentimental example of The Golden Demon and Hiroshima (sentimental, sensational and without substance or point of view), little gendai has reached American audiences. (Exceptions are the showings of Japanese films at New York's Buddhist Church, 171 West 94 Street, to which Non-Japanese are welcomed, and the forthcoming festival of Japanese film art by the University of California at Los Angeles, which will concentrate on this neglected aspect of Japanese films by showing only important gendai films of the past two years.)

In the meantime, and on this coast, Cinema 16 broadens our film-going by showing a distinguished example of gendai - NIGORIYE.

Jay Leyda

CINEMA 16 FILM NOTES 1955/1956

March 7, 1956

SCOOPI ALFRED HITCHCOCK TO PRESENT KEY SEQUENCE FROM AS YET UNRELEASED "THE MAN WHO KNEW TOO MUCH" AT CINEMA 16; YOU MUST REQUEST A TICKET TO BE ABLE TO ATTEND

The date: Wednesday, March 28th, 8 PM, at the Central Needle Trades Auditorium.. Only a limited number of tickets are available for this "bonus event" since Mr. Hitchcock will appear only once. Please note the procedure: Your regular membership ticket will not admit you to this event. Tickets will be sent to the first 1600 members who request them by sending us a self-addressed, stamped envelope. (One ticket per member; guest tickets will not be valid.)

COMING ATTRACTIONS AT THE BEEKMAN THEATRE; USE YOUR DISCOUNTS

Here are some of the many unusual films you will be able to view in the next few weeks in the comfort and intimacy of the Beekman Theatre, undoubtedly one of the most luxurious art theatres in town: Guys and Dolls, The Rose Tattoo, The Trouble with Harry, The Night My Number Came Up, I'll Cry Tomorrow, Letters from my Windmill. Consult your daily newspaper for dates - and remember that your discount card will admit both you and a guest.

MEMBERSHIPS ARE STILL AVAILABLE FOR ALL SERIES

Tell your friends that membership can begin with any performance during the season and continues for a full year thereafter; nothing is lost by joining now.

SPECIAL EVENTS HELD ON WEDNESDAYS ONLY: BETTER SEATING AT 9:30 PM As per our spring brochure, special events are held on Wednesdays only; while you may attend either at 7:15 or 9:30 PM, better seating is available at the 9:30 PM show.

BEEKMAN SUNDAY SERIES II MEMBERS: PLEASE NOTE CHANGE OF DATE Please cross out the May 13th date on your ticket and change it to May 6th.

Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday March 16, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: The short story: QUARTET (Speaker: Arthur Knight)

Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday March 23, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: The great novel: CRIME & PUNISHMENT

Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday March 30, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: Film & TV: MARTY (surprise guest speaker!)

NIGORIYE (Stained Image)

Japan, 1953

(128 minutes)

Directed by Tadashi Imai. Script by Yoko Mizuki and Toshiro Ide, based on stories by Ichiyo Higuchi. Photographed by Shinichiro Nakao. Designed by Totetsu Hirakawa. Produced and distributed by Shochiku Films.

I - Night of the Full Moon: Father..Ken Mitsuda; Mother..Akiko Tamura; Daughter.. Yatsuko Tanami; Ricksha man.. Hiroshi Akutagawa.
II - December Thirty-First: Servant girl, Mine..Yoshiko Kuga; The mistress .. Teruko Nagaoka; Her Husband.. Shin Tatsuoka; Her stepson.. Noboru Nakaya; Mine's aunt.. Michiko Araki; Mine's uncle.. Shinro Nakamura.
III - The New Town (originally 'Stained Image'): O-Riki, geisha.. Chikage Awashima; Gen, her lover.. Seiji Miyaguchi; Ohatsu, his wife.. Haruko Sugimura; Patron.. So Yamamura.

(We have invited Jay Leyda to write our program note this month, dealing with NIGORIYE in the context of Japanese film production as a whole. Mr. Leyda's viewpoint, as expressed below, is of special interest since he has managed to see more Japanese films of all types than any other American critic. Mr. Leyda is the author of the first English evaluation of Kurosawa's films (SIGHT AND SOUND, Winter 1954); the translator of Eisenstein's FILM FORM and THE FILM SENSE.)

"In NIGORIYE'S third story the geisha O-Riki tells of her miserable childhood, and at the moment when the child O-Riki stumbles in the winter street and her bowl of food falls into the mud, I suddenly recognized the stylistic parent of the whole film - Mark Donskoi's Gorky trilogy, especially The Childhood of Maxim Gorky. Though admired in all countries, Donskoi's films have attracted few followers outside Soviet studios, but Imai's film, with its mixture of the tender and violent, the soothing word, the frustrated silence, the pressures, and hopes, derives in the most admirable way from the film seen on Cinema 16's last program.

I can imagine that Imai and the writers of his script saw in the stories of Ichiyo Higuchi a Japanese counterpart of the keen observation in Gorky's autobiography - to which Higuchi had added the more conscious shapeliness of Maupassant. Ichiyo Higuchi was publishing her first stories at the age of 20, and by then she had experienced as much poverty and pain as Gorky knew in his youth. In her 'teens, to support her mother, her younger sister and herself, she kept a small shop near the red-light district of Tokyo, and it was her sensitive observation of the sacrifices of both pride and humanity in the brothels and slums that enrich her stories. It seems so just that the Maupassant or Gorky of Japanese literature should have been a woman, as its Proust was a Lady Murasaki; in either 12th or 19th century, a Japanese woman could see more clearly beneath the surface of Japanese society than the self-deluded men. By 1896 Higuchi was dead at 29, of tuberculosis, but she had made herself spokesman of the anonymous.

The three stories chosen for this film are variations on the theme of humiliation, but in each we see decency struggling so obstinately to survive that the total effect is not one of gloom. In each it is money and the lack of it that pushes the characters to action or doom. We feel as much compassion for these middle-class victims of the 1880's as for the victims from the lowest strata. In the first story, of a middle-class domestic tragedy, we are given an unexpected glimpse of far more miserable

(and more hopeful) circumstances. For the second story it should be kept in mind that December 31 is the traditional day for settling all debts, and this is developed not only with money but with irony; a servant girl, Mine, links two family crises, her own and her employer's. The third story shows the themes of hope and defeat in their sharpest contrast.

Imai has directed these with emphasis on the tangible; you are made physically aware of the expressive muscles of a face or back, of makeshift tools and patched walls. You can touch the whole film. And Imai doesn't hesitate to show you the sweat or vomit of his people. To maintain the naturalistic tone of Higuchi's stories Imai recruited most of his cast from the Bungaku Za, a realistic theatre specializing in the modern plays of Ibsen and Chekhov, and whose latest successes include A Street-car Named Desire and Kingsley's Detective Story. There are three actors in Imai's cast who have appeared many times in films; Hiroshi Akutagawa, the ricksha man of the first story, is the son of the great writer (on whose stories Rashomon was based) and one of Japan's important new actors - playing Hamlet in a new translation last year; Awashima who plays O-Riki has acted in both jidai and gendai films; and Seiji Miyaguchi (the tragic Gen of the last story) already has a series of remarkable film portraits to his credit, including roles in Kurosawa's Living and Seven Samurai. None of Imai's previous work has been seen here; NIGORIYE was completed in 1953 and was chosen as best film of that year by the Japanese Film Critics Association.

A NOTE ON NEGLECT

Imagine how different our attitude to Italian films would be - and how it would have influenced the course of film history - if the only post-war Italian films that reached this side of the Atlantic had been epics of Roman history and the Renaissance, nothing but Fabiolas, Quo Vadises, Last Days of Pompeii, Ben Hur, Messalinas, and other beautifully sure things guaranteed to find American distributors and customers, and return enough profit to breed more of the same. We would have heard rumors of a shabby group of obscure film-makers - their names sounded like Rosselino, Vizzontini, de Sicra? - who bragged of making realistic films about modern Italy. Realistic! - why, these ugly little films were too unpleasant for American audiences - probably subversive, too. One of these films - about a bicycle !! - was praised abroad, but fortunately was not inflicted on us.

This sounds ridiculous only because it didn't happen that way. The slim margin of chance between this fantasy and what actually happened was a courageous distributor named Joseph Burstyn, for it was only his belief in Open City that opened American theatres to the series of great and original Italian films that we cannot now dissociate from our post-war film experience.

Unhappily, this fantasy is true - in our present relations to Japanese films. With the one exception of Kurosawa's Rashomon, the Japanese films we are shown are near the lowest levels of Japanese film-making - the "sure things" of the Japanese film industry. Burstyn died before he could show us that behind the gorgeous, exotic and commonplace facade of "ancient Japan", reproduced on film by the hundreds, in patterns as fixed as those of a western, there was another Japanese film - dealing with modern subjects in experimental forms as bold as the best of the Italian post-war films.

YOUR COMMENTS, PLEASE

The film makers will appreciate your frank and detailed comments. We shall forward all replies to them. Just hand the questionnaire to an usher on your way out or mail it to Cinema 16, 175 Lexington Avenue, NYC 16. Thank you.

1. May we have your opinion of the films shown today?

	excellent	good	fair	poor
ONE BY ONE				
COMMUNICATIONS PRIMER				
CHILDREN & DANCE				
THE TOWERS				
PATTERN FOR SUNDAY				
ASIAN EARTH				
ODD FELLOWS HALL				

2. Your comments, please:

ONE BY ONE

COMMUNICATIONS PRIMER

CHILDREN & DANCE

THE TOWERS

PATTERN FOR SUNDAY

ASIAN EARTH

ODD FELLOWS HALL

TEAR OFF

Staff Man Is Weary After Eastman House Viewing

by LAWRENCE J. QUIRK

This Motion Picture Herald staff man went on a weekend film-viewing marathon recently that made those pie-eating contests up-country look like easy stuff. For some 27 hours, with time off for a wink of sleep and a breath of air, he and some 170 odd other folk did nothing but look at vintage films until they were cross-eyed. The cine-madness, most of them with the Cinema 16, Inc., film society, New York, were part of a pilgrimage, organized by that group, to the Mecca of all film devotees, the George Eastman House in Rochester, N. Y., where precious motion pictures that hit the high spots of the art-industry's historical development and cultural growth are stored and regularly shown with the permission of their original studio makers.

Started at 8:30 A.M.

One group of 77 got to Rochester about 2:30 A.M. Saturday, hopped out of bed at Treadway Inn five short hours later for a quick breakfast, and then staggered a half-mile up East Avenue to the Eastman House's handsome, modern Dryden Memorial theatre (built in 1950 by Mr. and Mrs. George B. Dryden in memory of Mr. Eastman) where at 8:30 A.M. a marathon schedule of showings began.

They were joined by 33 others who drove up, a score from Canadian film groups, and several score good citizens of Rochester and environs, who arrived for the regular showings. The group came up for air to consume a quick box lunch sent up from Treadway Inn about noon, then back to the auditorium for five more hours. After a brief supper break, the hardy group filed back into the auditorium, where they remained until 2:30 A.M. Sunday morning in rapt contemplation of the vintage wonders of the screen.

In the small hours of the night, the pilgrims wended their weary way back to Ye Treadway Hostelry, where they bunked in, but not for long. Four hours later they were up again for more films, lasting until early Sunday afternoon. Then those still able made for the home-bound train.

Screen Milestones

In great, gaudy, but highly digestible helpings, the party, which was about evenly divided between the sexes, saw such milestones of film art as "The Ducks of New York" (Paramount, 1928) with George Bancroft; "They Won't Forget" (Warners, 1937), Lina Turner's film debut; "Phantom of the Opera" (Universal, 1925) with Lon Chaney; "Our Dancing Daughters" (MGM, 1928) with Joan Crawford; "Grand Hotel"

(MGM, 1932) with Garbo, Crawford and the Barrymores, John and Lionel; "The Crowd" (MGM, 1928), directed by King Vidor; "Ben Hur" (MGM, 1926) with Ramon Novarro and Francis X. Bushman; "As You Desire Me" (MGM, 1932) with Greta Garbo and Erich Von Stroheim; "The Cameraman" (MGM, 1928) with Buster Keaton, and a cross-section of other vintage product adding up to a solid score of filmings that ought to keep the most rabid cinema gourmet satisfied for weeks.

Cheering on the "marathon runners" were James Card, curator of motion pictures at George Eastman House, his assistant, George Pratt; Anna Vogel, executive secretary of Cinema 16, Inc., and his assistant, Jack Gochman. Mr. Card proffered periodic pep talks; Messrs. Vogel and Gochman kept the pilgrims' spirits up with periodic ministrations of coffee and cookies at such crucial hours as 9:12 midnight and at other periods when it seemed the collective will-power would evaporate.

At one point, those who could put one foot in front of the other were taken on a grand tour of the Eastman House photographic and motion picture museum by Mr. Card and Mr. Pratt. The visitors looked at daguerrotype displays, dark tents, detective cameras, color demonstrations, press-button motion picture apparatus, photographs of famous people and historic events, and elucidations of the scientific principles of photography as simplified in working models.

Built by Eastman

George Eastman, who contributed so much to the revolutionary photographic methods of the past 80 years, built the handsome mansion in 1905. Here he lived until his death in 1932. The George Eastman House was founded in 1947 as an independent institution by the University of Rochester, which inherited the building from Mr. Eastman and the Eastman Kodak Company. The State of New York has chartered it as a non-profit educational corporation. The film department, at first a small adjunct, has grown phenomenally since its initiation about six years ago, Mr. Card told the group.

Director of the George Eastman House is General Oscar N. Solbert and curator is Beaumont Newhall. It is open weekdays, except Monday, from 10 to 5 and on Sunday from 1 to 6. One of the noteworthy features is a collection of Eastman's Old Master paintings, lent to his memorial by the University of Rochester. The Greek Revival home in which Eastman was born in 1854 stands in quiet Nineteenth Century dignity on the grounds. It was transplanted from its original site in Waterville, N. Y.

CINEMA 16 FILM NOTES 1955 APRIL

APRIL

A PROGRAM OF "FIRST FILMS"

As a film society, our function cannot merely be to exhibit "film classics," but also to seek out new talent, and provide a showcase for the untried and experimental, provided it displays artistic merit and sincerity of purpose. This is the intention of today's program, the third in a series of yearly surveys introducing the work of new film makers.

These producers feel that they will benefit greatly by your frank replies to the questionnaire we have provided; all comments will be forwarded to them. Help us (and help yourself to better films) by filling it out.

ONE BY ONE

U.S.

(10 minutes)

A film by Madeline Tourtelot. Rental information: Miss Tourtelot.

Fern, leaf and tree: a poetic exercise in color and form, as fall turns into winter.

"It took me five weeks to make this film, using a Bolex camera with regular and telephoto lenses, Type A and daylight Kodachrome, natural light and a Pentron tape recorder. Total costs: \$390 (Film: \$75, tape: \$5, Laboratory fee: \$250, Answer print: \$60.) I made the film "For the fun of it" and chose this particular subject because I felt that it was within my limitations. In my future, I feel it might be wise to shoot stills and plot a shooting script with their help. My plans? To make several films coordinating Nature, Poetry, and Music."

A COMMUNICATIONS PRIMER

U.S.

(22 minutes)

A film by Charles and Ray Eames. Music by Elmer Bernstein. Distribution: Museum of Modern Art Film Library.

A highly experimental and provocative example of a "film of ideas" in which Mr. Eames, the well-known designer of modern furniture and children's toys (including his famed *House of Cards*) discusses the many varied aspects of the subject of "communication." A series of amusing and dramatic examples demonstrate the fact that communication requires not only a message and a transmitter, but also a receiver capable of tuning in; and that each message, no matter how complex, can be broken down into a series of single, individual decisions. Mr. Eames believes that the need for a broader concept of what communication means is being felt in such diverse areas as sociology, architecture, merchandising, political science, design, music, psychology and literature.

BUILDING CHILDREN'S PERSONALITIES WITH CREATIVE DANCING U.S.

Produced, written and directed by Lawrence Frank and Gary Goldsmith.
Photography and editing: Edgar Brokaw. Distribution: University of Cal.

Psychologists and teachers have long explored art in both its mobile and plastic elements as a means of expression for the child. Yet, children's art is difficult to interpret even for the highly trained. Recently, another means of developing and understanding children's creativity has been explored...dancing. This film follows a group of children through a creative dancing class conducted by Gertrude Knight...through their original uncertainty, inhibitions and uneasiness, then their unfolding relaxation, to moments of supreme expression of joy, feeling and creativity.

MR. TOWERS U.S. (14 minutes)

A Graphic Films Production, directed, photographed, edited by William R. Hale. Script: Alec Marlin. Music: Thomas Cuthkomp.

Selected for showing at the Edinburgh Film Festival.

Neither patronizing nor reverential, this is a study of the strange artifacts built by a recluse in a Los Angeles suburb from bits of tile, glass and debris. The script is noteworthy for its sincerity, and lack of condescension. It is interesting to speculate on the reasons that impelled this elderly Italian railroad worker to build these odd and function-less towers of twisted metal.

"I felt that Simon Rodilla and his towers provided, 'right on my doorstep', very real subject matter that would not be too ambitious as a first film. I had great respect for Rodilla's enormous dedication to his 'dream' and felt that it should reach a wider audience. I did the storyboard, rough outline, and most of the photography, direction and editing alone, and made the film on 'odd' weekends over a period of six years. I used an Arriflex Camera, Commercial Kodachrome, with location sound recorded on a Magnecord tape recorder. Cost: about \$ 3000 (not counting my time). Prints, \$ 1000 for film and work prints; \$ 1100 for 'live' score (with a six-man recording session); the narration writer \$ 250, narrator \$ 125 and camera rental, etc. \$ 650."

TEEN FOR A SUNDAY AFTERNOON U.S. (7 minutes)

A film by Carmen D'Avino. Distribution: Cinema 16.

A modern painter uses brass filings, burlap, paper cutouts, paints, matches, etc., superimpositions and stop motion photography for a colorful and free-flowing experiment in self-expression. Essentially an investigation of some of the aesthetic possibilities of the film medium, the film has no structure and simply conveys the joy and exuberance of an artist confronted with materials, patterns and a new medium. This film won Mr. D'Avino a grant from the Creative Film Foundation to continue his film work.

Basically, I want the film to do what a painting does to one's emotion and intellect. I do not believe that film must have a story line or behave like the theatre, with plot and action. The characteristic quality of film is movement. Within this movement

there are laws. Working within the laws and nature of film there should be reason for individual expression. And this is what I am seeking to do. For this film, I used a Pathe Camera, 3 inch telephoto, wide-angle and 1 inch normal lens, 2 photofloods. Total cost: \$ 95 (\$ 70 for film; \$ 25 for the work print.)"

ASIAN EARTH U.S. (22 minutes)

An Atlantis Productions Release, produced, directed and photographed by Dr. J. Michael Hagopian. Distribution: Atlantis Productions and local film libraries.

This is quite likely the first honest effort to deal with the social and human problems of Asia on film. Produced by Dr. Hagopian, formerly Visiting Professor of International Relations at the Benares Hindu University, the film has won the Golden Reel Award and was also selected for the Edinburgh and Venice Film Festivals. After depicting the life of a Hindu farming family of the Lower Ganges Valley through two simultaneous cycles of a day and a year, it ends with the mother reviewing their life and considering four possible solutions to their problems - leaving the film open-ended for audience participation.

ODD FELLOWS HALL U.S. 1950 (7 minutes)

A film by Denver Sutton and Leonard Tregillus. Music: Jon Sutton.
Distribution: Film Images.

A satire on mystery films, done in the style of the old-time silent comedies. "This is an attempt to recreate the humor of the silent films, although in a more modern idiom. The basic premise followed is: visual gags are much more laugh-provoking than aural gags. To this end, the humor in this film is based completely on implausible situations, displaced props, and improbable time continuity, with no help coming from titles or sound track dialogue. Techniques in direction and continuity as developed by Melies, Sennett, Lloyd, and particularly Clair were used. The murderers depicted become stylized, as in the ballet, but for comedy's sake they continually waver on the brink of, or become completely submerged in the realm of the ridiculous."

Leonard Tregillus

Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday April 13, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: Opera in film: THE MEDIUM (Speaker: Arthur Knight)

Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday April 20, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: Gail Kubik, composer, discusses his Gerald McBoine: Boing etc

Present this coupon at lobby boxoffice of New School, 66 W. 12, Friday April 27, 8 PM for reduced \$ 1.00 admission rate (\$ 1.50 without coupon) to C 16 Film Center session: Poetry and Film: RASHOMON (Guest Speaker: Parker Tyler)

M-G-M WITHDRAWS ITS FILMS FROM MUSEUM OF MODERN ART, FORCING US TO SUBSTITUTE OLYMPIA FOR GREED

MGM's decision to withdraw its films is the more regrettable for being retroactive, thereby cancelling bookings previously entered into (such as ours). Much to our regret, we are therefore forced to cancel GREED for our April 25th event. This is a situation completely beyond our control and we are confident that we can count on your understanding... especially since we have been fortunate enough to be able to substitute a film classic of equal stature:

the complete version of Leni Riefenstahl's legendary Nazi propaganda film OLYMPIA (English narration)

This extraordinary motion picture of the 1936 Olympic Games in Berlin, far from being a routine portrayal of a sport event, is visualized as a mystical paean to the human body and becomes a stunningly dangerous propaganda effort for fascism.

"Leni Riefenstahl is a talent which we must, however reluctantly, recognize as one of the most brilliant ever to be concerned with films." Rotha, The Film Till Now

Please note: The combined running time of Part I and II of "Olympia" exceeds 3 1/2 hours. The two parts are completely self-contained. We shall present Part I at 7:15 and Part II at 9:30 PM. You can come either at 7:15 or at 9:30 - or you can attend both showings; we will permit you to stay for the 9:30 show if you wish to do so.

HITCHCOCK PROVIDES UNEXPECTED SURPRISE !

Those of you who did not attend our March 28th Hitchcock evening unfortunately had good reason to be unhappy: in what was presumably a typical Hitchcock "touch", the audience, instead of merely seeing an excerpt from THE MAN WHO KNEW TOO MUCH, was treated to the entire film! This Paramount production in VistaVision - starring James Stewart and Doris Day - will not be released theatrically until June. Following the screening, Mr. Hitchcock engaged in a very lively question-and-answer period with the audience. This event is another example of the many surprises in store for C 16 members each season. Of course, we are already at work preparing similar "surprises" for next season!

CREATIVE FILM FOUNDATION AND CINEMA 16 ANNOUNCE ANNUAL AWARD for "the best creative experiment in film form". This includes films generally classified as 'avant-garde' and 'experimental'. Acting as judges will be the directors of the Creative Film Foundation: Rudolf Arnheim, Louis Barron, Clement Greenberg, Joseph Campbell, Maya Deren, John Gruen, Alexander Hammid, Lewis Jacobs, Artie Knight, John Latouche, James Merrill, Barney Rosset, Meyer Schapiro, Kurt Seligmann, Albert Stadler, James Johnson Sweeney, and Amos Vogel. The award and the prize-winning films will be presented at a special event in the Fall (open to all C 16 members) co-sponsored by the Creative Film Foundation and Cinema 16.

FILM STUDIOS STOP LIBRARY PROGRAM

Several Withdraw From The National Distribution Deal With Modern Art Museum

Several major motion picture studios have withdrawn from a long-standing distribution arrangement with the Museum of Modern Art Film Library. Richard Griffiths, film library curator, said yesterday that Metro-Goldwyn-Mayer and Universal-International in recent months and Warner Bros. last week had asked the museum to halt national distribution and limit showings of the notable old films to the museum proper in New York. "This created a policy about two decades old under which the museum was permitted to make 16-mm. prints at its expense but without paying to the studios and distribute them in hundreds of cities and 'qualified' film study groups throughout the nation for educational showing."

whose petals, as she reaches out to grasp it, fall to the ground, withered by the breath of death. At last he claims her, enveloping her in his black cloak. The assignation is completed."

Curtis Harrington

DANGEROUS HOUSES 1952 (21 minutes)

Made in London, 1952. With Richard Johnson, Maryann Stone, Fanny Carby and Michael Sydney. Produced, written, photographed and directed by Curtis Harrington. The music for the film, played on an electric organ, was created by Mr. Harrington.

"In this film freely paraphrasing two episodes from 'The Odyssey' of Homer, the hero playing a game of hide and seek meets, at the beginning of his quest, a young shepherd (Hermes) who gives him a root to eat that will protect him from the danger of a future encounter. The ambiguous figure that he seeks hides in an old house. In the garden of this house he encounters a sorceress (Circe) who invites him to tea. He discovers then that she is holding prisoner the person he seeks. With confidence he drinks the sorceress' poisoned tea. The discovery by the sorceress of his invulnerability causes her to fall in love with him. He spurns her and she commits suicide. He tries to get to the prisoner, but the door to the prison is locked. In dying, however, the sorceress suggests to him a way to achieve his goal. Her hand points to the Tarot card of Death. He then voyages to Hades and obtains from Persephone, while dancing with her, the key to the prison. He returns to the garden where the sorceress lies dead and unlocks the door to the prison. Just before doing this he removes from the sorceress' body the knife with which she killed herself in order to use it to cut the prisoner's bonds. In so doing he unsuspectingly restores the sorceress to life. She awakens and locks him in the prison just as he is about to release the prisoner. She laughs in triumph, forgetting her dangerous position next to the prison door. He reaches through the bars and strangles her. He then removes the cloak of ambiguity from the prisoner, discovering it to be nothing but a lifeless stuffed dummy. Disillusioned, he seeks escape from the prison, but he can find no exit. He sinks down, defeated. Time passes. After a while, another door, a door he had not noticed, opens, mysteriously, miraculously, onto freedom. He may try another way."

Curtis Harrington

Curtis Harrington previously made **FRAGMENT OF SEEKING, PICNIC, ON THE EDGE**. He is assistant to Jerry Wald, executive producer at Columbia Pictures, and has just sold an original screen play to Roger Corman, independent producer. Stan Brakhage has received both a Creative Film Foundation Award and a Fulbright Scholarship for his work in films. His other films include **IN BETWEEN, DESISTFILM, THE WAY TO SHADOW GARDEN, UNGLASSSED WINDOWS CAST A TERRIBLE REFLECTION**.

Kenneth Anger is also responsible for **FIREWORKS** and **EAUX D'ARTIFICE**. His **INAUGURATION OF THE PLEASURE DOME**, and Mr. Anger's re-discovery of the Abbey at Cefalu, Sicily, (where Aleister Crowley practised his ritual cult) recently were the subject of three articles in **PICTURE POST**, British equivalent of **LIFE**. The series included an interview with Dr. Kinsey, who, together with Anger, explored the Abbey,

CINEMA 16 FILM NOTES 1955/1956

April 4, 1956

P*R*I*V*A*T*E* V*I*S*I*O*N*S*

Anger ... Harrington ... Brakhage ...

PUCE MOMENT

U.S. 1949

(7 minutes)

A film fragment, conceived and executed by Kenneth Anger. With Yvonne Marquis as Ettie. Distribution: Cinema 16.

An episode from an unfinished film study

'PUCE MOMENT' was the outcome of Anger's stay in Hollywood during which he tried, unfortunately without results, to create interest in the production of a fantasy on the mansions built for stars of the silent movies (i.e. the sunlight falling through bubbles held by hermaphroditic, stained-glass figures and reflecting in the waters of Pola Negri's swimming pool), the chance of this movie is gone forever as these examples of incredible domesticity were destroyed to make space for a new highway.

PUCE MOMENT, although made some long time before a general revival of interest in the period, is an evocation of the 1920's and, more specifically, to use its maker's word an 'Homage' to the American Florine Stettheimer, a painter whose cosmetic eclat of colour and spindleshank figures are so brilliant a reflection and memento of that period."

Roy Edwards

INAUGURATION OF THE PLEASURE DOME

U.S. 1954

(39 minutes)

Conceived and realized by Kenneth Anger. Distribution: Cinema 16.

Cast: Samson De Brier... Lord Shiva; Cameron Parsons... The Scarlet Woman; Joan Whitney... Aphrodite; Katherine Kadell... Isis; Renata Loomer... Sekmet; Paul Andre... The Great God Pan; Curtis Harrington... The Somnambulist; Kino Augur... Hecate.

"The uneasy, black-magical spirit of the late Aleister Crowley - who, during his eccentric lifetime, styled himself Beast 666 of the Apocalypse and became High Priest to a dark little cult operating from Cefalu, Sicily, in 1923 - is not yet wholly stilled. This extraordinary film by the 25-year-old American director, Kenneth Anger, introduces us to Crowley's self-confessed successor-elect, Mrs. Cameron Parsons, Californian widow of the Beast's own 'godson'. Mrs. Parsons, a talented professional painter who prefers to be known among her acolytes as the Scarlet Woman, has re-founded Crowley's Sicilian Abbey of Thelema at a disused ranch-house 20 miles up-coast from Hollywood in the somewhat unsuitably named Paradise Cove, near Malibu Beach. Here (wearing a series of revelatory costumes) she holds ritual court over the inner circle of devotees who support her in this brilliant experimental work of art. The bright and wickedly subtle violence of Mr. Anger's imagery quite terrifyingly conveys the ecstasy of the eccentric few to us, who are the unsympathetic many."

Paul Dehn

"INAUGURATION OF THE PLEASURE DOME is a tribute to Aleister Crowley, master 'magickian'. The Abbey of Thelema, the evening of the "sunset" of Crowley-anity. Lord Shiva wakes. Madam Satan presents the mandragore, and a glamour is cast. A convocation of enchantresses and theurgists. The idol is fed. Aphrodite presents the apple; Isis presents the serpent. Astarte descends with the witch-ball the Fairy Geffe takes wing. The gesture of the Juggler invokes the Tarot Cups. The Elixir of Hecate is served by the Somnambulist. Pan's drink is venomous by Lord Shiva. The enchantment of Pan. Astarte withdraws with the glistening net of Love. The arrival of the Secret Chief. The Ceremonies of Consummation are presided over by The Great Beast-Shiva and the Scarlet Woman-Kali".

Kenneth Anger

"A childhood lived among the rituals and day-long plays of Japan, a period spent with ghosts in the 'hallucination' of Hollywood, an intense preoccupation with magic and the Magick of Aleister Crowley, a precocious acquaintance with the books of the fabulous and neglected Arthur Machen, fed an imagination already sufficiently exotic and became germane influences on the moviework of Kenneth Anger.

Anger significantly prefaced the first showing in England of his film INAUGURATION OF THE PLEASURE DOME with a quotation from Machen's notes for his study Hieroglyphics: "...began with charms, incantations, spells, songs of mystery, chants of religious ecstasy, the Bacchic Chorus, the Rune, the Mass." All this may seem far removed from anything to do with movies but it is, in fact, essential to the understanding of Anger's, for each one of them is a ritual, an act of Homage or adoration! A Shiva-dance of love and hate... The "Pleasure Dome" has always played an important part in this mythology: in his early "teens for example Anger projected a movie in which it is inhabited by a woman who has all the luxurious intensity of a vampiric Eartha Kitt. The Pleasure Dome is possibly a version of that Great Good Place that Auden considered Frederick Rolfe to have found in Venice; Machen dreamed of it as the town of Caermaen and it has also appeared as Ithaca and Lost Lyonesse.

In INAUGURATION OF THE PLEASURE DOME this secret and idyllic hideout has become a temple (which to a certain extent it always was) now sought for by latter-day American disciples of the Magickian Aleister Crowley and the cast, reenact the often beautiful rituals to which they devote themselves in their own Magical temple; considered purely in this light the movie might be interpreted as a baroquely oriental anthropological study - but it is not this, neither is it strictly an "experimental" film, nor even a "fantasy" because the devotions made in it, although somewhat stylised and varied for the movie, are nonetheless actual and real.

One might expect INAUGURATION OF THE PLEASURE DOME to be a sort of cinematic hybrid "out of" Sacre du Printemps and the daemonic rite of idol worship described in H.P. Lovecraft's Call of Cthulhu but, in fact, the movie may seem to belong to the other extreme of sedateness and too pacific movement. It is only afterwards, or at a second viewing, that the slowly moving, somnambulist figures, Pan's carefully shuffling, booted feet, the arms trailing as though underwater, the hierarchic gestures and costumes begin to plague the memory and to work like yeast in the mind.

INAUGURATION OF THE PLEASURE DOME is strictly unclassifiable: after seeing the movie in its first version, Jean Cocteau, with a perceptive and sardonic wit called it an "engine a supplice chinois" and this, apart from the mythical intricacies

of the movie's subject, is perhaps the best summary of its technique and effect - equivalent in all respects to those of a subjectively improvised but supremely elegant water-torture."

Roy Edwards

INTERMISSION: 5 MINUTES

REFLECTIONS ON BLACK

U.S. 1954

(12 minutes)

A film by Stan Brakhage. Sound: Mr. Brakhage. Distribution: Cinema 16.

"The story line of the film is developed as a sexual odyssey; however, the structure of the film is that of theme and variations. Out of flickering darkness a man is created in greys. His movements are those of a blind man. The world which surrounds him are dots and streaks of light in a night scene.

The first scene realizes desire for meeting between man and woman as a sexual intrigue. The instant they meet, the blind man is handed a note. Being unable to change his part, he must move on.

The next episode is the invention of a drama which the blind man touches off but which he is not a part of. He is not even spectator. In the creation of any drama, the creator is side-tracked a number of times by possibilities which he could investigate. He usually has to back track on these to continue developing his story line. In this sexual drama between a man and his woman who is trying to cope with the break up of their relation, I have included all the side-tracks leaving the story a continual play of possibility. These side-tracks will be thought of as hallucinations on the part of the woman, whereas they actually form the basis of the drama.

Next we see the blind man manipulated into a scene realizing the desire for mating between man and woman. In this scene he is given eyes to play the mechanical game of sex with. He passes through all the stages of manipulation, but when he gets to the bed, as this scene can't be for real, an imaginary third party intervenes to create a cliché triangle.

In the final episode the camera becomes the eyes of the blind man for a scene of sexual observation and analysis."

Stan Brakhage

THE ASSIGNATION

U.S. 1953

(8 minutes)

Made in Venice, 1953; in color. With Aldo Fabris and Vanna Vianello.

Produced, written, photographed and directed by Curtis Harrington.

Original music composed and conducted by Ernest Gold.

"Death, as personified by a figure dressed in the traditional eighteenth century Venetian carnival costume, the "bauta", rides through the deserted, decaying canals of Venice to an assignation with a beautiful maiden. He presents her with a red rose

April 25, 1956

OLYMPIA

Germany, 1936-38

Produced by Tobis Filmkunst GMBH. Conceived, directed and edited by Leni Riefenstahl. Chief Cameramen: Hans Ertl, Walter Frentz, Guzzi Lantschner, Kurt Neubert, Hans Scheib. Design: Walter Traut and Walter Groskopf. Music: Herbert Windt. Distribution: Museum of Modern Art.

This film consists of two completely self-contained parts:
 Part I (to be shown at 7:15 PM) - running time: 110 minutes
 consists of the Introduction and the Track & Field Events;
 Part II (to be shown at 9:30 PM) - running time: 100 minutes
 Gymnastic & Aquatic events, Pentathlon, Marathon & Decathlon.
 Remain in your seat if you wish to stay for the 9:30 PM show.

'OLYMPIA is the apotheosis of the Nazi Documentary form. It maintains an almost religious fervor, with sequence after sequence building to a frantic climax, both in themselves and in chronological order, until, at the end of the film there is an almost religiously ecstatic coda which leaves the audience in a state of numbness from sheer quantity. Shots progress with an order scheduled not by logical development but by a unique psychological pattern which stresses greatness, splendor, and order out of confusion, much as the earlier "cross-sectional" documentaries, such as Ruttman's BERLIN, SYMPHONY OF A CITY, or his later MELODY OF THE WORLD. It is this evocation of emotions from the audience, while they are being constantly dazzled with interminably unfolding splendor, and bathed in the music of soaring strings, muted horns, and the singing of wordless choirs that places this film in the same category as a profound religious experience.

It is not a documentary film in the realist sense. It deals not with what may be referred to as the "objective reality" of the world that is inhabited by people, but with a greater super-world of mystically evoked "spiritual reality" inhabited by super-people. The audience begins by looking up toward this world, until, in the darkness and never ending sound of the theatre they begin to associate themselves with the epoch unfolding on the screen and lose their logical minds for the vicarious soaring of their emotions."

Henry Breitrose - (Wisconsin Film Society)

"Leni Riefenstahl, the director of "Triumph of the Will" (shown by Cinema 16 in 1954) and "Olympia" was born in 1907 or 1908 in Berlin, studied painting and dancing under Mary Wigman, and in 1923 made her first stage appearance in Munich. This was followed by film roles in six of Dr. Arnold Fanck's mountaineering films, including "The White Hell of Pitz Palu" (shown at C 16 last Fall). Her first experience as a director came in 1932, when she produced "The Blue Light" in collaboration with Bela Balasz and Hans Schneeberger. In 1933, with the Nazis' accession to power she was appointed "Film Expert to the National Socialist Party" and produced for them three films on Nazi rallies, including "Triumph of the Will" (1934-36). Ostensibly a record of the Nazi congress in Nuremberg, this is, with "Olympia", Leni Riefenstahl's most important film, an extraordinarily skillful display of the political power, the personalities and the creeds of the party.

In 1936, with the Olympic games scheduled to be held in Berlin, Hitler was determined not only to make these the most splendid ever held but to see that these splendors were preserved on film. In "Triumph of the Will", he had his model; in Riefenstahl and the crew of superb craftsmen she had assembled for the earlier film, he had the ideal team. OLYMPIA would be created for international distribution, in several versions and four languages, embodying the Nazi ideals, but carrying the prestige and traditions of the Olympic competition.

Every conceivable facility was afforded her more than hundred cameramen: pits were dug between the running tracks; a crane hovered over the pool during the swimming events; cameras fitted with glass water-proof housings were constructed to film the diving and swimming; a cameraman followed the Marathon from an eighty-foot ladder mounted on a truck while others filmed the Marathon from the running board of specially equipped Mercedes automobiles, strapped to the cars in reclining position to film the feet of the runners. Balloons with automatic cameras were used for some of the aquatic and track-and-field events. Every kind of apparatus, from tiny hand-cameras, to those with gigantic telephoto lenses were employed to cover the games as no spectator could hope to.

The director, who claims to have cut every foot of OLYMPIA herself, took a year and a half to edit the 1,300,000 feet shot to 21,000 feet. It was never given general distribution in this country, due to the anti-Nazi boycott. In 1942, the Museum of Modern Art Film Library acquired a print, which was widely used for instruction in propaganda methods during the war by the Army and Navy. It was not until 1955 that, through the Museum of Modern Art, the film was made available for study to film societies.

Following the completion of OLYMPIA, Riefenstahl appeared in another mountain film, Fanck's "The Ski Chase". During the war, she worked on an unfinished film "Tiefeland" from an opera by Eugene D'Albert. At the war's end, she was evicted from her villa by the American army; her films, which had been hidden by the Nazis, were seized. Since then, she has twice been cleared by de-Nazification courts. Her career apparently ended, Leni Riefenstahl's contribution to the film has yet to be adequately assessed. Her reputation with the public is based largely on her personal association with Hitler, her reputation with film students based on films which have been difficult if not impossible to see. This problem is perhaps most successfully dealt with by Richard Griffith, who in THE FILM SINCE THEN (1948) refers to

"a talent which we must, however reluctantly, recognize as one of the most brilliant ever to be concerned with films.. Let it suffice to say that this woman's knowledge of the power of editing images was profound, nearly as profound as Pabst's or Eisenstein's. The scene she surveyed so powerfully was obliterated with the destruction of the swastika atop the stadium at Nuremberg by American artillery. But the ideological artillery of America has yet to demonstrate that it can destroy, by matching, the psychic world which she created out of nothing with camera and shears. Nazi Germany is no more, but the challenge stands. It has not been met."

Christopher Bishop

(Mr. Bishop has helped to found and run three film societies in New England, most notably the Berkshire Film Society).

"The ability of the camera to present hallucinatory or supernatural phenomena was one of the first discoveries made by the earliest creators of cinema; indeed, the most outstanding of the early innovators, Melies, presented a great variety of supernatural visions in his "magically arranged scenes." His films abounded in fairies and ghosts and powerful magicians. But because of the camera's more obvious talent for objective recording, the cinema, as it subsequently grew and as it still is made use of to-day, has largely served to reconstruct a very earthbound reality.

Edmund Wilson has remarked how the popularity of the ghost and horror story in literature rises during times of outward stress in society, and certainly the vogue for this genre of film follows the same pattern. By 1939 the horror film had almost ceased to be produced, and it was only during the subsequent war that it was revived by the late Val Lewton a producer then at R.K.O. studios. During the time the popularity of the horror film had declined in inverse proportion to the gradual revival of economic strength and prosperity, it had not only been produced less often but became exclusively "B", or low budget, second feature work. Thus, when Val Lewton produced his first film of this type, The Cat People (1943), it was at the customary low cost. To everyone's surprise, it had an amazing success as a first-class feature, and took in a great of money. It was, however, something slightly new.

Lewton had observed that the power of the camera as an instrument to generate suspense in an audience lies not in its power to reveal but its power to suggest; that what takes place just off-screen in the audience's imagination, the terror of waiting for the final revelation, not the seeing of it, is the most powerful dramatic stimulus toward tension and fright. It is the audience's own imagination, skillfully probed, that provides, out of its well of unconscious fear, all the horror necessary. Moreover, where a fantastic subject is concerned, in order to obtain the modern audience's "suspension of disbelief", they must be kept in suspense as to the exact nature of whatever phenomenon they are to be frightened by - and this centre of suggested terror must be surrounded by human, understandable people in realistic though possibly exotic surroundings. Thus the predicament of the girl in The Cat People, her growing realisation of her impulses, was made direct and real. Upon this formula Lewton produced a number of horror fantasies, made by directors now well-known: Jacques Tourneur, Mark Robson and Robert Wise. The films dealt with zombies in Haiti, devil worship, and an especially macabre murder. Robert Louis Stevenson's "The Body Snatchers" was also imaginatively filmed with Lewton as producer and Wise as director, as was a story based on Hogarth's drawings of "Bedlam" (Mark Robson)...

With the end of the war the popularity of horror films quickly diminished, so that since 1947 there have been few, if any, produced. Even Universal gave them up. Recently a new type of fantasy has come to the screen in the form of "science-fiction" films, which "explain" the supernatural in terms of science and in which mysterious happenings are generated by machines rather than human beings."

Curtis Harrington, "Ghoules and Ghosties", Sight & Sound, April - June 1952

(Mr. Harrington, in addition to being a frequent contributor to SIGHT AND SOUND, also produced a number of poetic and experimental films; FRAGMENT OF SEEKING, ON THE EDGE, PICNIC, DANGEROUS HOUSES & THE ASSIGNATION (shown last month by C 16. At present he is assistant to film producer Jerry Wald.)

CINEMA 16 FILM NOTES 1955/1956

MAY 16, 1956



H* O* R* R* O* R*
IN THE CINEMA

...a brief and shuddering survey of some of the varied aspects of the species, as shown in excerpts from Hollywood horror films and in Val Lewton's feature-length "THE CAT PEOPLE"...

(We are indebted to William K. Everson for suggesting tonight's program to us, selecting the excerpts to be shown, and writing the program notes below. Mr. Everson, at present producer-writer at Biograph TV - is a wellknown film historian and writer, who contributes frequently to SIGHT AND SOUND, FILM CULTURE, FILMS IN REVIEW and other film magazines.)

Excerpt I: The Stunt Thriller: THE LOST WORLD. (First National, 1925), Directed by Harry Hoyt. With Bessie Love, Lewis Stone, Wallace Beery.

Conceived primarily as a spectacular stunt thriller, rather than as a horror film, "The Lost World" is not especially spine-chilling - nor did it try to be. However, its influence on the "prehistoric monster loosed on the world" school was considerable; "King Kong" used exactly the same format and plot construction, duplicating many

SPECIAL ANNOUNCEMENT

WATCH FOR A MAILING IN LATE MAY containing the questionnaire results, interesting announcements, clippings and letters..

YOU WILL BE ADMITTED FREE TO THE LAST SESSION of the C 16 Film Center course at the New School on Friday, May 18th, 8:15 PM, at which Amos Vogel, C 16's executive secretary, will speak on "The Film as Art." The lecture, to be held in the New School Auditorium, will be illustrated by several films. Show your membership card for free admission.

A SPECIAL OFFER: "FILM SOCIETY PRIMER" AVAILABLE TO MEMBERS AT 50¢ This excellent book, edited by Cecile Starr, has just been published by the American Federation of Film Societies, and details the experiences, programs and problems of many different types of film societies (including Cinema 16). Attractively designed, the book sells for \$ 1.00 in bookstores; you can obtain it for 50¢ at the desk in lobby.

THIS IS THE LAST PROGRAM OF THE SEASON; there will be no performances during the summer months. Our next season will get under way in the Fall.

individual sequences intact. The recent Japanese "Godzilla" and several current American shockers of the same school all derive from "The Lost World". Directorially it was mediocre, but of course the monsters were the thing - and they were superbly created by Willis O'Brien, who also created the technical effects for "King Kong". Our extracts concentrate on these monster scenes; the fights in the jungle, and the climactic episode of the brontosaurus running amok in the streets of London.

Excerpt 2: Old-fashioned Melodrama: PHANTOM OF THE OPERA. (Universal, 1925)
Directed by Rupert Julian. With Lon Chaney, Mary Philbin, Norman Kerry

For all its size, splendor and technicolor sequences, "Phantom of the Opera" remains, basically, a good old-fashioned spine-chiller - and one of the most enjoyable of them all, if not one of the best. The film scored on its plot, its wonderful settings and of course on its title role portrayal by Lon Chaney. The direction, as in "The Lost World", is competent at best, and one wishes that some director other than Rupert Julian had been at the helm. With Tod Browning in command for example, this might have been a classic of horror. As it is, the film proved a tremendous success and remains good, vigorous thick-ear melodrama; if nothing else, it moves and it thrills, and is far superior to the talkie remake which was badly bogged down in pretension and over-doses of music. Our scenes tonight comprise a one-reel condensation of the feature, including of course the famous sequence of the Phantom's unmasking - one of the silent screen's outstanding scenes of terror - an episode that has been duplicated many times, but equalled only once, in 1933's "Mystery of the Wax Museum".

Excerpt 3: Voodoo and Black Magic: WHITE ZOMBIE. (UA, 1933) Directed by
Victor Halperin; with Bela Lugosi, John Harron, Madge Bellamy.

One of the best of the early-thirties horror films (the "Golden Age" of the spine-chiller), "White Zombie" is also the best of all too few attempts to use voodoo and black magic as basic plot material. With Universal, MGM, Warners and Paramount turning out high-grade horror films in the early thirties, the independents tried to clamber on the band wagon too. Most of them failed dismally, and, like "The Monster Walked", were more ludicrous than thrilling. To a degree, "White Zombie" had some of the faults of the independent chillers - it tried too hard to horrify, and the striving for effect, as in the closeups of the hideous, bullet-ridden zombies, sometimes weakened a film that didn't really need to fall back on cheap claptrap. It was at its best in the predominantly silent and purely visual scenes - the burial in the road, the march of the zombies down a hillside at night, and best of all, a grim burial in a forbidding crypt, the only sound being the harsh scraping of coffin timbers against flagstones. The film also made interesting use of split-screen and of strangely eerie humming in place of traditional music. Physically the film has dated rather more than most of its period, due primarily to its inadequate sound-track and Lugosi's too deliberate and hammy (even for him!) performance. But as a horror film, it still packs a mighty punch.

Excerpt 4: Scientific Experiment and Monster: FRANKENSTEIN MEETS THE WOLF
MAN. Universal, 1943. Directed by Roy William Neill. With Bela Lugosi,
Lon Chaney Jr., Lionel Atwill, Patric Knowles, Ilona Massey, Maria Ouspenskaya.

Not the best of the Frankenstein films (though far from being the weakest), we selected FRANKENSTEIN MEETS THE WOLF MAN because it enables us to compress three examples of screen horror variations into one film: Scientific experimentation, Monsters (man-made) and Monsters-Supernatural (in this case, a werewolf). It was the fifth in the Frankenstein series, and the last to feature an actual member of that family (here, Ilona Massey). It was perhaps the last of the worthwhile horror films of the old school; elaborately made, with all the trick facilities and special effects equipment that Universal had amassed through the years, it was a good, slick production on all counts, although undeniably lacking much of the power of some of the earlier (and admittedly cruder) entries. Following this film the Frankenstein monster made three more movie-appearances, co-starring with Dracula and the Wolf Man, but these were minor films of little interest and less merit. As a sort of bonus, FRANKENSTEIN MEETS THE WOLF MAN threw in a couple of ghouls with a wonderful graveyard sequence - one of the episodes that we will be screening tonight.

Horror By Suggestion: THE CAT PEOPLE

U.S. 1942

(73 minutes)

An RKO Radio Picture, produced by Val Lewton, directed by Jaques Tourneur.
Camera: Nicholas Musuraca. Scenario: Dewitt Bodeen. Music: Roy Webb. Edited
by Mark Robson. With Simone Simon, Kent Smith, Tom Conway, Jack Holt.

The lights will go on for a moment at the end of Part I;
this is not an intermission; please remain in your seats.

"Former science-fiction writer Val Lewton in 1942 launched a series of eight so-called "B" horror films, of which "Cat People" was the first - and the best. Concentrating on the suggestion of horror, rather than showing physical terror, Lewton avoided direct statements and positive action, dwelt on semi-intangibles - superstitions, madness, satanism, voodoo - and left his audiences uncomfortably convinced. Although "B" in running time and budget, his films were no quickies - production values were high, scripts were unusually literate, and the direction was in the hands of such up-and-coming film-makers as Jacques Tourneur, Robert Wise and Mark Robson.

"Cat People", a variation on the werewolf theme, contains at least one scene of genuine nightmare quality, in which the heroine, alone in a darkened swimming pool, is menaced by the unseen cat woman. What an almost unbearable atmosphere of horror is built from a few carefully selected sounds and shots - reflections on the water... the all but inaudible padding and hissing of the cat... the futile thrashing in the pool as the heroine swims first one way, and then another, seeking escape. It remains the most economical - and perhaps the most effective - single scene in any American horror film."

W. K. Everson

more



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MAY

WATCH FOR A MAILING IN LATE MAY

containing the questionnaire results, interesting announcements, clippings and letters..

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This excellent book, edited by Cecile Starr, has just been published by the American Federation of Film Societies, and details the experiences, programs and problems of many different types of film societies (including Cinema 16). Attractively designed, the book sells for \$ 1.00 in bookstores; you can obtain it for 50¢ at the desk in lobby.

LAST SPECIAL EVENT OF THE SEASON: "HORROR IN THE CINEMA" - MAY 16th featuring "The Cat People" & excerpts from Hollywood horror films. Guest tickets valid.

CUBISM France, 1953 (17 minutes)

A Spartacus Production, directed by Pierre Alibert. Camera: Guy Delecluse. Music: Seyrig. Available from Cinema 16.

Selected for exhibition at 1955 American Federation of Arts Convention.

The first comprehensive film survey of the aims and techniques of cubism, featuring many important paintings from European museums unknown in this country and accompanied by an authoritative English narration.

SEE IT NOW: SEGREGATION IN THE SCHOOLS U.S. (29 minutes)

Produced by Edward R. Murrow and Fred W. Friendly for CBS-TV.
Distribution: McGraw-Hill Textfilm Department.

Ed Murrow's SEE IT NOW TV series represents important advancement in adult television programming. SEGREGATION IN THE SCHOOLS is a case in point. Filmed shortly after the Supreme Court ruling, it provides candid, unrehearsed interviews with both Whites and Negroes in two Southern towns, offering outspoken reactions pro and con. An "open-ended" film, it serves as a perfect starting point for discussion among the audience.

BULLFIGHT U.S. (9 minutes)

A Halycon Film by Shirley Clarke. Danced and choreographed by Anna Sokolow. Music: Norman Lloyd. Distribution: Halycon Films.

Selected for exhibition at 1955 Edinburgh and Venice Film Festivals

"BULLFIGHT combines the abstraction of a creative dance with the documentary realism of a bull ring in Spain. The dancer re-creates and reacts to an authentic bullfight, which you see, and through her dancing recaptures her feelings while watching this fight. The climax is reached when the dancer identifies with the Bullfighter, the bull, and the death in the ring."

Miss Clarke, worked and danced with Martha Graham, Hanya Holm, Doris Humphrey and Anna Sokolow, performed her own works at the 92nd Street Y, Carnegie Hall, and on tour, turned to film making in 1953, producing IN PARIS PARKS (shown by C 16) and DANCE IN THE SUN with Daniel Negrin.

MICROCOSM U.S. (20 minutes)

Recently the subject of a two-part NEW YORKER profile and a Warner Bros. documentary film, Roman Vishniak's life encompasses a brilliant career in photography on two continents. His outstanding portraits and candid photographs of Russian and Polish Jewry - taken during the pre-war years to preserve what he knew to be a vanishing world - won him international acclaim. After his arrival in the U.S., he turned to cine-microscopy and has become one of the nation's foremost specialists in the field. His photographs have appeared in LIFE and leading photographic journals.

MICROCOSM is unique in more ways than one. Dr. Vishniak has used methods very different from those commonly used in photographing microscopic life. In conventional microscopy, the intensity and quality of the light source kills or immobilizes the organism to be photographed. In addition, to make the organism visible to the naked eye, it is necessary to stain it. Thus, what we see "is not a live organism, but a dead one, not its true color, but a dye, not the organism as such, but what is left of it after the application of strong acids, and cleaning fluids." By using new methods of illumination, Dr. Vishniak succeeds in showing living organisms, in their true colors, in free motion, and in exploring, for the first time, the circulation of blood and body fluids, the compound eye and the heartbeat of even the smallest microscopic organisms.

The result is, as the TIMES put it, a "breathtakingly beautiful" glimpse of an alien universe, approaching in its mysterious and perfect designs, hues and textures the satisfactions of a profound aesthetic experience.

A CAVALCADE OF AMERICAN SERIALS U.S. (12 minutes)

Compiled, edited and distributed by John E. Allen. With Pearl White, Ruth Roland, Walter Miller, William Desmond, Eileen Percy, Allene Ray et al. Available also from Cinema 16.

"This film recreates a typical cross-section of the hectic chapter-play fare of the twenties, acknowledged to be the hey-day of the great serial films. There was little or no faking in those glorious and unrestrained days - no process screens, no back projection, merely hordes of stunt men recklessly risking life and limb for the sake of movie thrills. Cavalcade recaptures such highlights as the classic race between automobile and locomotive, the transfer from train to aeroplane via rope ladder, the leap across the yearning chasm, and all the other falls, stunts and miscellaneous perils that made serials so thrilling."

John E. Allen

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, classics of the international cinema, and medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, these restrictions do not apply to our private membership performances.

Membership privileges . . .

■ Free admission to all programs—a minimum of 16 performances per year—consisting of:

7 regular screenings . . . held once a month except for summer months. Screenings are approximately 2 hours long and usually consist of 3 to 5 films. The programs for the first 4 screenings are listed in this circular.

9 special events . . . consisting of films not suitable for regular screenings because of subject matter or treatment; interviews with prominent film artists and critics; premieres of important new films; sneak previews of films not yet released. These special events are listed on reverse side.

■ Choice of Wednesday, Friday or Sunday Series (identical programs):

Wednesday night . . . 7:15 or 9:30 PM
at the modern Fashion Industries Auditorium
(formerly called Central Needle Trades Auditorium), 225 West 24th Street.

Friday night . . . 8:30 PM
at the auditorium of the Museum of Modern Art, 11 West 53rd Street.
(Enjoy the art exhibits in the Museum lounge)

Sunday "brunch" . . . 11:15 AM
at New York's most luxurious art theatre, the Beekman, located in the Sutton Place area, 66th Street and 2nd Avenue. (Coffee will be served)

■ 2 free guest tickets per season for Wednesday members; 1 for Sunday members.

■ Free subscription to the "Cinema 16 Film Notes" distributed at each performance, featuring comprehensive program notes, articles by leading film critics, news of American and foreign films.

■ Discounts at leading New York art theatres; at film courses offered by Cinema 16 Film Center at New School; on films and photographic books at the Gotham Book Mart; on all merchandise, unless fair-traded, at Peerless Camera Stores; on subscription rates for leading film magazines; on rental rates for Cinema 16 films for members' home or club movie show (complete program planning and film information service).

■ Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

1 Wednesday, October 17, 1956 . . . Fashion Industries Auditorium
Friday, October 19, 20, 1956 . . . Museum of Modern Art
Sunday, October 21, 22, 1956 . . . Beekman Theatre

Love in the City

Aspects of urban love not usually shown on motion picture screens are the subject of an absorbing feature-length film produced by Cesare Zavattini (Shoesmen, Bicycle Thief, Umberto D) and directed by six prominent Italian directors of the neo-realist school. Shown in its complete, uncensored version: **Paradise for Three Hours** (Dino Risì) Young people seek love in local dance hall in Rome. Candid cameras.

When Love Fails (Michelangelo Antonioni) Attempted suicides relate and re-enact their stories in filmed interviews.

Love Cheerfully Arranged (Federico Fellini) A matrimonial agency: from a preposterous premise the director of *La Strada* develops a story of unexpected heartbreak.

Paid Love (Carlo Lizzani) Interviews with prostitutes, recorded without sensationalism. Will not be shown elsewhere; omitted at request of Italian government from U.S. version.

The Love of a Mother (Maselli-Zavattini) An unwed mother in conflict with society; a poignant episode.

Italy Turns Around (Alberto Lattuada) The beautiful girls in their summer dresses: hidden cameras record spectacular reactions of unsuspecting males.

Complete English Titles. An IFE Release.

A Cinema 16 Premiere

2 Wednesday, November 21, 1956 . . . Fashion Industries Auditorium
Friday, November 9, 16, 1956 . . . Museum of Modern Art
Sunday, November 11, 18, 1956 . . . Beekman Theatre

The Door in the Wall

A startling experiment in a new film technique continually alters the size, shape and position of the screen image to fit the demands of this fantastic H. G. Wells story for atmosphere, tension and shock. In Technicolor.

Mambo Madness

A hectic and informal dance session, full of gusto, verve and abandon.

A Conversation with Pablo Casals

NBC's memorable TV interview is a moving human document of a man of music and of principle, living in self-imposed exile. The great cellist plays a Bach bouree and a Catalonian folksong and feelingly discusses his philosophy of life.

Time out of War

The 1955 Academy Award Winner, beset by exhibition difficulties, at last available for scrutiny. A quiet yet eloquent comment on the inanity of war.

The Elephant Will Never Forget

Edinburgh 1955 Prizewinner
Pervaded with gentle sadness and humor, this is a loving last ride on London's clattering trolleys, complete with cockney music-hall ballads.

A Cinema 16 Premiere

A Cinema 16 'Special'

Edinburgh 1955 Prizewinner



An Invitation To Join
CINEMA 16 Showcase
For The Creative Cinema
10th Anniversary Season
1956/1957

3 Wednesday, December 12, 1956 . . . Fashion Industries Auditorium
Friday, December 7, 14, 1956 . . . Museum of Modern Art
Sunday, December 9, 16, 1956 . . . Beekman Theatre

Strange Worlds: 5 prize-winning film explorations

From Movement to Music

A paean to the mysterious grace and beauty of the human body, set to Roman Vlad's hypnotic music. Only U.S. showing of original version.

The Rival World

Recipient of Top Award at 1956 Edinburgh Film Festival: Superb scientific study—photographed in Africa—projects fierce and terrifying portrayal of pestilential insects and their alien universe. Electronic music.

Hallucinations

Twelve erotic tableaux envisioned in twilight between waking and sleeping. Unusual Swedish experiment. Musique concrète. Edinburgh 1955 Prizewinner.

The End of the Night

On the edge of the Sahara, a memorable documentary discovers a strange all-Jewish village, hundreds of years into the Middle ages. U.S. Premiere.

Maskerage

Mysterious night journey set to exotic rhythms recaptures the fearful impact of primitive art. Awards at Cannes, Venice and Edinburgh.

The World of Primitive Art

Venice 1955 Prizewinner

4 Wednesday, January 10, 1957 . . . Fashion Industries Auditorium
Friday, January 11, 18, 1957 . . . Museum of Modern Art
Sunday, January 13, 20, 1957 . . . Beekman Theatre

Wheat Whistle (Mugi Fute) 1955

The awakening to manhood, the anguish and confused sexuality of adolescence are subtly and movingly portrayed in this outstanding Japanese feature film, one of five selected for the recent Festival of Modern Japanese Films at the University of California.

Filed with nostalgic lyricism and keen psychological insight, it conveys the uncertainties of adolescent emotions, the discovery of friendship, love and tragedy in the story of two youths and the girl they both love.

Very different from the classic "costume drama" usually associated with Japanese productions, this adaptation of Daisei Muroo's celebrated novel *Adolescence* is a sophisticated contemporary work by the famed director Shiro Toyada, rich in local color seldom seen in Japanese movies.

Only New York showing. Complete English sub-titles. A Toho Co. Production.

Programs 5 to 7 will be announced in February 1957
to allow for the booking of new releases becoming available during the year.

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Special Events in addition to the 7 regular showings... free to members, held at the Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below... members have choice of attending either performance...

An Interview with John Huston (Date to be announced)
The creator of *Moby Dick*, *The Maltese Falcon*, *The Treasure of Sierra Madre* and *The Asphalt Jungle* in a rare public appearance.

Fred Zinnemann Introduces "The Search" (date to be announced)
The brilliant director of *High Noon* and *From Here to Eternity* will present and discuss his famed (and otherwise unavailable) triumph of neo-realism.

Daybreak (*Le Jour Se Lève*) (October 31st)
Unavailable for more than a decade, this first showing of Marcel Carné's relentless masterpiece is also its last, as the film is to be destroyed for a remake. A grim and sordid tragedy of frustration, murder and retribution, this powerful screen drama finds Jean Gabin at the peak of his art as a doomed murderer caught in a fate beyond his understanding. Screenplay by Jacques Prevert; music by Maurice Jaubert. With Arletty and Jules Berry...

"A poetic intensification of authentic human experience... few films in the history of the cinema have managed to convey human emotion and suffering so powerfully or so sensitively!"—Manvell, *Experiment in Film*

This is Robert

(November 28th)

This restricted psychological film classic (not available for public showings) presents an entirely unstaged study of a 'difficult' child, photographed with hidden cameras over a period of five years. An authentic document, the film is unprecedented in its comprehensive examination of a child's growth and problems, as shown in continuing psychological and intelligence tests and unusual projective techniques (such as frustration and hostility games). Presented by special arrangement with its producer, Dr. Lawrence J. Stone, Professor of Child Study, Vassar College, who will introduce the film.

An Evening of Experimental Cinema

(January 30th)

Co-sponsored by the Creative Film Foundation and featuring the Winners of the 1956 Creative Film Awards, as selected by a distinguished jury:

Generation (Hilary Harris)

A strident abstraction in kaleidoscope. Experimental sound.

Subject Lesson (Christopher Young)

Imaginative evocation of the inner life of man, told in symbols of strange pictorial power.

Narcissus (Ben Moore and Willard Maas)

Three somber studies of self-love in a dramatic modernization of the Greek myth. Original score by Alan Hovhaness, distinguished modern composer.

Theme and Transition (Carmen D'Avino)

Joyous and exuberant improvisation by a modern painter.

mid-century: A macabre universe of impotence and absurdity, peopled by ambiguous travellers, finally explodes into senseless violence. A paraphrase of mankind's atomic cul-de-sac (clearly influenced by existentialism), this highly controversial film was shown at all major 1955 international film festivals. Startling 12-tone music and experimental sound.

Pleasure Garden

A comic (yet ideological) fantasy with music celebrating the victory of sensual pleasure and love over prudery and authoritarianism. By James Broughton.

Screening of 1957 Robert Flaherty Award-Winners

(April 17th)

One of Cinema 16's most popular events—co-sponsored by City College of New York—features the year's best documentary films, as selected by Bosley Crowther, N. Y. Times; Frances Flaherty; Richard Griffith, Museum of Modern Art; Otis Guernsey, N. Y. Herald Tribune; Hans Richter, City College; Cecile Starr, Saturday Review; Amos Vogel, Cinema 16; Archer Winsten, N. Y. Post.

A Weekend of Screenings at George Eastman House

in Rochester will once again be organized for members interested in sampling the otherwise unavailable treasures of one of the world's leading film museums of special screenings introduced by the curator Mr. James Card. Program includes some of the screen's greatest films and stars.

The Italian Straw Hat

(February 13th)

One of the most brilliant satirical comedies ever made: René Clair's delicious mockery of French petit-bourgeois life projects an incredible collection of absurd characters through assorted perils in pantomime and choreographic movement. "A pyramid of situations, a concatenation of exquisitely pointed characters in absurd conjunction... one of the rare masterpieces of the comic cinema."—Museum of Modern Art

Rossellini's "The Flowers of St. Francis"

(February 27th)

An unexpected work by the maker of *Open City* and *The Miracle*, this neglected achievement of the humanist cinema sketches subtle and haunting episodes in the life of a fervent and innocent seeker of human happiness. Scenario by Rossellini and Fellini (*La Strada*).

"A humble, poverty-stricken story, lighted only from within, conceding nothing to popular taste in entertainment."—Archer Winsten, N. Y. Post

Also: *Bambini in Citta*; sensitive and poetic study of Italian slum children.

Despair and Affirmation: 2 films

(March 27th)

No More Fleeing (Nicht Mehr Fliehen)

Possibly the most important avant-garde film of the decade, Herbert Vesely's feature-length work offers a devastating comment on the European mood in

Membership Rates:

Early enrollment is advisable due to limited seating capacity. Consult accompanying letter for details of special introductory offer.

Wednesday Series	\$13.50 each 11.50 each 10.00 each	Yearly membership Any two memberships Any five or more memberships
Sunday Series	13.50 each no other rates apply	Yearly membership
Friday Series	15.00 each no other rates apply	Yearly membership

Cinema 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288

Incorporated as a non-profit cultural society under state and federal laws.

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November 27 / 28, 1956

THIS IS ROBERT

Produced by Dr. L. Joseph Stone and Mary S. Fisher at the Department of Child Study, Vassar College, in collaboration with the Sarah Lawrence College Nursery School. Technical Director: Jules Bucher. Restricted distribution to qualified groups only: New York University. (83 minutes)

"Ideally, this film should be seen more than once, for it is a study film crammed with information about a child studied over a period of years. While fictionalized children may be simple, ROBERT is complex, because ROBERT is real. Because it will be possible to see the film only once, these notes have been prepared to clarify its purposes and methods.

SYNOPSIS OF THE FILM. The film traces the growth of Robert, an aggressive, "difficult", yet thoroughly charming and appealing child, from his arrival in nursery school at two through his first year in public school at seven. Blundering, confused by adult pressures at home, Robert's haphazard aggression in school is seen as a consequence of various strains - a strong defensive counterattack against the whole encroaching world. The steadying influence of his mother, and his teacher's firm, consistent and affectionate treatment brings him safely through the stresses of the preschool years to (at least externally) a smooth adjustment and enjoyment of his public school life, without the outbursts and inflammability of his early years. But from the basic personality pattern that emerges through the whole course of the film, it is clear that he is a vulnerable child.

The scenes that make up the film show Robert in the daily routines of modern nursery and elementary schools, dealing with things and animals; with people, large and small; with the pediatrician. Robert is also seen in a number of projective situations, the results of which seem to symbolize and typify the behavior and attitudes shown in the free play situations. Thus the film, incidentally, demonstrates the value and economy of this approach to studying children. The clarity of the presentation is increased by comparisons with other children, emphasizing the uniqueness and specificity of the pattern of personality that is Robert's. Thus, like all other films in the Vassar Series ("Studies of Normal Personality Development"), the film is a means of learning the subtle "language of behavior" by which every individual constantly and unwittingly tells the discerning observer about himself and his deep-lying needs and attitudes.

ARRANGEMENTS OF TOPICS IN THE FILM. The organization of the material in THIS IS ROBERT is topical rather than chronological; that is, a particular aspect or characteristic of Robert is followed through various age levels; then the next aspect is similarly examined. In this way, it is possible to develop each of the important characteristics of Robert more fully. We have found that this is not in the least confusing if the audience has been told to expect it in advance. Our purpose is not to show step-by-step how Robert grew, but to exhibit in longitudinal section his

1) Medical Examination; 2) "Robert is alive" 3) Coordination; 4) Social behavior; 5) Aggression and hostility; 6) Comfort patterns; 7) Robert's family; 8) Explaining Robert's need for affection; 9) Robert settles down; 10) Robert at seven.

EXPLANATION OF THREE ASPECTS OF THE FILM. Some situations bulk larger in the film than they actually did in Robert's nursery school life. One of these is the medical examination (by Dr. Benjamin Spock). This has been retained as a rather long sequence because it provides a general introduction to Robert in relation to friendly adults. Medically he is a normal, healthy child. The sluggishness of his reflexes is in no way pathological.

Another overloaded sequence is that on coordination. These scenes help to establish the picture of Robert in action. Thus, like the medical examination, they serve a double purpose; the zest and eagerness of his approach must be seen as well as his clumsiness.

The third aspect of overweighting has to do with the experimental projective techniques. It should be emphasized that these techniques which are seen so extensively in the film, and which so incisively aid our understanding of Robert, actually occupied considerably less than one-half of one percent of Robert's time in school.

ROBERT AND HIS FAMILY. The doll sequences showing characteristic family situations can in no way, of course, present the full flavor and richness of Robert's life in his family. The doll method has been chosen as an arbitrary device to permit us pictorially to portray certain key situations.

It may help here to restate some of the positive points made about Robert's family: Robert did enjoy the richness and warmth of life in a large family; he benefited steadily from his mother's fond, firm support and affection; his father and he became better and better friends as Robert grew older and could share more of his father's tools in carpentry, etc; after he was four, the family living conditions were far less crowded and tense.

What chiefly troubled Robert as we see it, was the lack of clarity and consistency; the uncertain and unpredictable nature of the barriers that he faced (though all children must face barriers) from one time to another and from one adult to the next.

THIS IS ROBERT AS A FILM. We were keenly aware of numerous cinematic flaws in the film at the time it was released for restricted use. We are still aware of them - but after ten years no comparable full-length portrait of personality development has appeared. ROBERT grew as our film equipment and knowledge grew; had we been able to start afresh at the point we left off, a much better film would have been made. Many of the scenes are amateurish in quality; we had no professional help or sound equipment until the very end of filming. Most severe handicap of the film: the idea of filming Robert did not exist until after we had known him for a few years. Hence, if we are nonetheless proud of the film it is because of what it is as a totality; because it is an honest attempt to convey what we came to know of one boy and the affection we came to feel for him; for his zest, his charm, his contagious warmth and enthusiasm."

Dr. L. Joseph Stone, Professor of Child Study, Vassar College

"This presentation of the terrifying, threatening world of the insect and the international war being waged on one of the scourges is another example of that lucid, cogent and authoritative exposition which has long been characteristic of the Shell Film Unit's work. *THE RIVAL WORLD* is a brilliant piece of cinematography, using colour with striking and dramatic effect. The main sequences were shot on location in East Africa and Egypt, while the brilliantly shot microphotography of insect specimens were made mainly in British and Dutch studios by Sidney Beadle and his colleagues. Eastmancolor is used with considerable effect and well matched; the commentary is concise and well delivered. Haanstra's juxtaposition of vital images and his use of a dynamic tempo in editing makes for a vivid presentation of information which has a poetry of its own.

"Born in 1916, Bert Haanstra studied still photography and became an expert still and press photographer. At the beginning of the war, he took up painting, switching back to movies after the Liberation to earn considerable attention as a 35mm cameraman. He first came to be known outside Holland as the maker of *MIRROR OF HOLLAND* which won first prize at the Cannes Festival in 1951. This was followed by a second prize-winning film, *PANTA RHEI*. These pictorial poems which Haanstra frankly considers exploratory exercises, proved to be a springboard for four films on oil exploration and production for Shell Oil, which gained international recognition. His work with the famous Shell Film Unit has given him the opportunity to realize and express his powers as a true film-maker."

Toronto Film Society

HALLUCINATIONS

Sweden, 1953

(6 minutes)

Production, direction and scenario: Peter Weiss, for Forenings Filmo AB & Arbetsgruppen for Film, Stockholm.
Camera: Arne Lindgren. Music: Daniel Helden.

Edinburgh International Film Festival 1955
Arets smalfilm Award, Stockholm, 1953

An unusual Swedish experiment visualizes twelve erotic and subconscious tableaux "imagined" in the twilight zone between waking and sleeping. No doubt its honesty will offend some, and by the same token attract others. The compositions are complex and highly imaginative; their content often startling or humorously macabre. "Musique concrete" (made without musical instruments) reinforces the "dream" atmosphere. This interesting example of contemporary European avant-garde film production was produced in Stockholm by Peter Weiss, working with a group of independent film makers, painters and intellectuals, who are also responsible for several other experimental works.

COMING SHORTLY

Great Britain

(4 minutes)

A film by Tony Rose. Prize-winner, British Amateur Cine-World Competition.

While the average amateur film inexorably concerns itself with the baby's bath or the producer's recent stay at Kennebunk, Maine, here is an example of a more imaginative type of film-making by one of England's leading amateur producers. With little money and much ingenuity, any owner of an 8 or 16mm camera can go out and try to do likewise; Cinema 16's rental rate will more than pay his production cost.

"This satirical trailer for *MAME*, 'the story of a poor girl, richly endowed by nature, who climbed the ladder of fame sin by sin', scores a series of ruthless and commendable hits. With a vitality and pace rare in amateur films, it has more humor in its brief running time than many professional shorts several times its length."

British Film Institute

FROM MOVEMENT TO MUSIC

Italy, 1952

(15 minutes)

Conceived and directed by Morton L. Heilig. Camera: Ben Frattari.
Organization: Julian Questl. Editor: John Korporaal. Music: Roman Vlad.

This is the original version of a short film made in Italy by a young American film maker, subsequently bought by Universal-International and re-edited for commercial American release. It transforms a performance by four leading gymnasts of the Italian Olympic team into a dream-like abstraction, a poetic tribute to the grace and beauty of the human body.

"This film is an effort to travel into the realm of pure visual movement where the written word cannot follow; where the film 'writer' must lay down his pen and take up his camera. Nothing seemed to offer such material as dynamic and controllable as gymnastics.

"Good gymnasts think of themselves more as artists than as muscle men. Dancers in space, they avail themselves of the support of the apparatus to swing their bodies through space in every conceivable way, experiencing a range of emotions impossible in any other way. Each apparatus releases a different type of feeling: the rings - the disciplining of brute force; the parallel bars - the delirium of free, looping swings; the horse with handles - the rhythm of a fine watch; the leap horse - the wild leaps of courage, abandon and daring.

"Each exercise was filmed to identify the audience as much as possible with these sensations. To make movement the prime object of the spectator's attention, all the graphic elements such as backgrounds, uniforms, apparatus, etc., were reduced to the simplest tones of black, grey and white. The composition was varied frequently and rapidly to underscore the multitude of perspectives that enrich the very brief but intensely lived movement of the exercise. In addition to the chiaroscuro and angulation of the shots, a very wide latitude of film speeds was used - from 10 to 150 frames per second, in order to include TIME with SPACE and LIGHT as an element. All of these widely fluctuating elements were welded into a smooth and continuous unity by the rhythm of the movements and the abstract, celestial music of Roman Vlad."

Morton Heilig

Production: Sigma-Frugerats. Direction: Marcel Carné. Scenarios: Jacques Viot and Jacques Prévert. Photography: Curt Courant. Design: A. Trauner. Music: Maurice Jaubert. With Jean Gabin, Jules Berry, Arletty & J. Laurent.

The curious story of this film:

Completed three months before the outbreak of the second world war, LE JOUR SE LEVE quickly became an international success. Its reputation was such that RKO bought it in 1946 for a remake, insisting on the permanent withdrawal of the original version and destruction of all existing prints. This announcement caused a great outcry; public statements of exceptional bitterness appeared in the international film press, referring to "book burning" and to "death sentences" imposed on film masterpieces by commercial interests. Nevertheless, the film was withdrawn.

The RKO remake, THE LONG NIGHT (with Henry Fonda, Vincent Price, Barbara Del Geddes and Ann Dvorak in the original roles) proved to be both competent and unremarkable, and died quickly.

In the last few years, some 'illegal' prints of the original began to appear surreptitiously and this year, contrary to all expectations, the original French version was officially released for public showings for a brief period; the film is to be permanently withdrawn (this time for a European remake) at the end of 1956. Until then, Cinema 16 has obtained exclusive American distribution rights for the film. Tonight's showing thus becomes both the first and the last public showing in a decade.

The director:

Marcel Carné (born in Paris in 1903) left a minor job in an insurance company in 1928 to work in films. He began as assistant to Jacques Feyder and René Clair, became a well-known film critic and made JENNY, his first feature film, in 1936. This was followed by DROLE DE DRAME (1937); QUAI DES BRUMES (Port of Shadows) (1938); HOTEL DU NORD (1938); LE JOUR SE LEVE (1939); LES VISITEURS DU SOIR (1942) and what is possibly his masterpiece, LES ENFANTS DU PARADIS (1943-45). In the post-war period, the artistic failure of his LES PORTES DE LA NUIT (1946) was followed by several unrealized production plans and some minor films that did not match his earlier achievements.

"Despair, inevitability of fate, and a working-class character unable to find his place in the world, are the themes chosen by Carné and Prévert. DAYBREAK may be said, in the first place, to be Prévert's film. Rhetorically it is compact but elaborate, since the words and the images combine to use alternately three narrative tenses - the present, the past perfect and past imperfect. This subtle use of the flashback, actual or imagined, is further strengthened and complicated by the symbolistic accumulation of the hero's various personal belongings in the room in which he is finally shot while the crowd assembles outside. The other main characteristic of the film was obviously the exceptional importance of the sets. They are not there simply for the sake of atmosphere; their importance in the drama is probably unrivalled, even in Welles' CITIZEN KANE and some other noteworthy American films in which the use of deep focus photography emphasizes objects and decor. This is particularly notable in the last sequence, in which the teddy bear, the brooch, the electric light wrapped in a newspaper, the cigarettes, the empty match box, the photographs, all contrive to point up the hero's character and situation with obsessive vividness as we approach the dramatic climax of his life." Jean Queval: Marcel Carné, Index # 2, Brit. Film Institute

This film probably represents the peak of the achievement of the director Marcel Carné working in association with the poet Jacques Prévert. In the subsequent films of the war and post-war years the fatalistic poetic formula of Prévert increasingly dominated Carné, who up to *Le Jour se lève* had subjected every element of his work, character, theme and dialogue, to his own penetrating sense of the needs of the film medium. The later films became more and more static, the superb presentation of Prévert's haunting but wordy scenes of dialogue between strange, half-real characters who serve the ends of his fatalistic vision in which beauty and love are defeated by the jealous forces of evil.

In *Quai des Brumes* and *Le Jour se lève* Prévert's feeling for spiritual defeat and Carné's hard sense of locality and character blended perfectly. Both these films, in spite of their contemporary setting and realistic backgrounds of works, docks, streets, and fairs, were poetic and romantic, the characters simplified and balanced so that the result was an emotional atmosphere of fatalism, the destruction of goodness and love by the wanton unaccountable evil in men's hearts. The words given to the characters of these films are always grander and simpler than the dialogue of actuality, always conceived with reference to the underlying fatalistic theme, the persecution of the fleeting beauty in the lives of men and women by evil. There is permanent happiness for no one, not even the destroyers. This theme might well be compared with that in Chekhov's plays, though there the destruction of happiness is due to the social and psychological impotence of the characters, rather than the active violence of evil which Carné and Prévert introduce into their films.

Touched with a certain popular sentimentality (the orphans in love) and the element of horror (the vaudeville artist and his treatment of his dogs), *Le Jour se lève* is grounded on real human experience of love, and beauty, and ugliness. This makes it very moving, even when it is seen as often as I have seen it; like a fine play or novel it stands the test of repetition, a test which punctures the emotional blandishments of lesser films that are effective only for one viewing.

The story of *Le Jour se lève* is simple enough. A chance meeting between an honest workman and a pretty flower-seller leads to a deeply-felt love affair. On the man's side this idealistic relationship is supplemented by the earthly attachment he has to a showman's assistant, a good-humoured, easy woman capable in her own way of great loyalty and affection; on the girl's side she is fatally fascinated by the showman himself, a half-mad representative of evil whose lust to destroy the happiness of others is so strong that he is prepared to destroy himself in the process. He is a fanatic, believing in his own lies as they pass from one distorted phase to another, fascinating the orphan Françoise with the colour of their mystery and their glimpse of unknown places, revolting the patient honesty of François until he is goaded into destroying the bestial man who seeks to destroy him. It is easy to see from this bare summary how such people and such a story slip easily into the pigeon-holes of symbolism, and once this is done how easy it is to say now

(reprinted from Roger Manvell's THE FILM AND THE PUBLIC, a Pelican book)

that this fatalism of theme belongs spiritually to pre-war France waiting with fascinated inertia for her own destruction by war and invasion like the landowners who people Chekhov's plays. It is a melancholy thought that the post-war malaise of France allowed the theme to be intensified in *Les Portes de la nuit* instead of transformed by victory into a more vital philosophy.

There are many scenes, combining a careful choice of background with an equally careful choice of character-acting, which suggest the whole significance of the theme to the viewer. This feeling for the medium as well as for the theme is the sign of artistic maturity. There is profound irony in the handling of the deployment of the small army of police and the watching crowd which is friendly to François but enjoys the spectacle of his trouble; this is in its way as subtle as the contrast of the isolated man in the high attic tower smoking his last cigarettes and putting his memories and emotions into shape to the accompaniment of low pulsations of music like the rhythms of a dying heart. Never did flashbacks emerge more necessarily from the psychology of a story than do those which François is forced to recall before our eyes: they come as naturally as the imaginary reconstructions created during a sleepless night of emotional anxiety. The music swells up to bursting-point as each memory is born. On the other hand there is great tenderness in both kinds of love scene which occur throughout this dark-toned film, the sacred love for Françoise epitomized in the simple scene in her bedroom and transfigured in the lovely scene in the greenhouse of flowers (themselves the symbols of her fresh, young beauty), and the profane love for Clara, an honest love of the body based on an easy and friendly acceptance of pleasure. The two women, united in the last attempt to protect their man at the tragic end of the film, are portrayed in fine contrast by the remote, innocent Jacqueline Laurent and the superbly casual Arletty. Gabin with his suggestion of the workman-poet who does not know his own sensitivity is equally well cast. But the outstanding performance of the film, because it is the most difficult to make really convincing, is that of Jules Berry as the fanatic masochist, the showman who must give pain for its own sake, even to himself. This terrifying characterization is completely successful: the madness is in his veins and not merely in his contract, as seemed the case with Vincent Price's portrayal of the same man in the American version of the story.

The film curves back to its beginning, the end of the last flashback re-enacting from François's side of the door the scene which was first shown from the staircase. Then the turmoil of police, crowds, and hysterical women subsides with the revolver shot of François's suicide, and then follows an unforgettable picture of the body lying on the floor as the cloud of tear-gas creeps slowly over it, and the hush is broken by the insistent little bell of the dead man's alarm-clock. The end is symbolized completely by this last perfectly-imagined device of sound and image; dawn arrives with a splendour which takes no account of the loneliness of men and women enduring the pain of love destroyed by evil.

***** We are indebted to Thorold Dickinson, the distinguished British director of "Next of Kin", "Queen of Spades", "Hill 24 Does Not Answer" and "The Secret People" for the following additional remarks concerning THE DOOR IN THE WALL. (As one of the leading spirits of the British Film Institute's Experimental Production Committee, he was instrumental in having this film produced. Mr. Dickinson has just been appointed Chief of the Film Services at the United Nations.)

"THE DOOR IN THE WALL" is the first technical experiment backed by the British Film Institute's Experimental Production Fund. (Our other films include 'Rowlandson's England', playing at the Sutton Theatre with 'The Grand Maneuver'; 'A Short Vision', Venice Prize Winner, playing at the 55th Street Playhouse with 'Vitelloni'; and 'Together', the only British prize winner at the Cannes Festival of '56.) To date we have invested close on £12,000 in some ten different projects, some wholly, some partially financed, as is THE DOOR IN THE WALL. The fund, administered by a committee under Sir Michael Balcon's chairmanship, consists of a tiny proportion of the money returned to British production from the entertainment tax.

"Glenn Alvey, Jr. is a young American who had the gumption to work out the idea of the unlimited screen, an idea with which many have toyed since G.W. Griffith made a certain historic shot. In "The Birth of a Nation" he opened up on a group of refugees crouched under a hedge in the middle of the screen, most of which he masked off, and then he expanded the image to full screen as he panned across to the army marching toward Atlanta in distant long shot. Here Griffith achieved dramatic scale on the screen for possibly the first time.

"We first presented Alvey's picture at the Plaza, London, last spring. It was the first horizontal 55 mm. Vistavision print made in England and we showed it on the largest available screen. The sound, unavailable in Vistavision, was four-track magnetic and stereophonic and for this we installed a reproducer at considerable cost, so that the image traveling at 180 feet a minute was synchronized with four sound tracks moving at 90 feet a minute. Crescendo and diminuendo, and movement back and forth, of sound and picture made an interesting experience in themselves which can only now be shared by sitting close to the screen and using some imagination.

"The aim of this technique is to use a screen that, if it does not wrap itself around you, is large enough to keep you warm when it is lit up."

A CONVERSATION WITH PABLO CASALS

U.S.

(30 minutes)

Produced by Robert Graff for NBC-TV. Directed by Jacques Baratier.
Assistant Producer: Beatrice Cunningham. Camera: Raymond Clunie.

This is the memorable TV interview produced for NBC's unusual series of filmed conversations with "elder wise men". Now 79, the great cellist lives in self-imposed exile from his native Spain in France. The interview is conducted with his friend and former student, Madeline Foley, the young American cellist he believes is best fitted to carry on his musical ideals. Shot "head-on", without any cinematic trickery, this deceptively simple film turns into one of TV's more moving human documents, as Casals begins to discuss his philosophy of life. It was directed by the young French film maker Jacques Baratier, whose comment on life among the Left-Bank youth of Paris, DISORDER, was shown last season at Cinema 16. Mr. Baratier has since made a number of other prize-winning French shorts.

CINEMA 16 FILM NOTES 1956/1957

November 1956

THE INSIDE STORY

ALL FRIDAY, SUNDAY AND WEDNESDAY 7:15 SERIES: SOLD OUT
ONLY A LIMITED NUMBER OF MEMBERSHIPS REMAIN FOR THE
WEDNESDAY 9:30 PM SERIES

Your friends can still join for this series; they will lose nothing by joining after the start of the season, since membership extends for an entire year from date of issue.

ADDED SHOWINGS OF SPECIAL EVENTS ON TUESDAY NIGHTS

To avoid overcrowding of special events (originally scheduled for Wednesday nights only) we have added a Tuesday night showing (at 8 PM - one performance only):

This is Robert
Tuesday, November 27, 8 PM
Wednesday, Nov. 28, 7:15 & 9:30 PM

An Evening of Experimental Cinema
Tuesday, January 29, 8 PM
Wednesday, Jan. 30, 7:15 & 9:30 PM

WHEN TO ATTEND SPECIAL EVENTS FOR BEST SEATING

Friday and Sunday members: Attend Special Events Tuesday 8 PM or Wednesday 9:30 PM. Do NOT plan to attend Special Events at 7:15 PM Wednesday.

Wednesday members: Attend Special Events at your regular times; but bear in mind that better seating is available 8 PM Tuesday or 9:30 PM Wednesday.

GUEST TICKETS NOT VALID AT SPECIAL EVENTS

nor are they valid at all of the regular events. To avoid inconveniencing your guests, consult your guest ticket carefully as to when it is valid.

"SIGHT AND SOUND" OFFERS REDUCED RATES TO CINEMA 16 MEMBERS

We are pleased to announce that "Sight and Sound", one of the world's leading film magazines, has agreed to offer reduced rates to our members:

Single copies: 50¢ (75¢ on newsstands); the newest issue is on sale in the lobby.

Subscriptions: \$2 per year (regular: \$3). Send check to Sight and Sound, 306 West 11th Street. A profusion of stills and articles and reviews are features of this stimulating magazine.

RE: "LOVE IN THE CITY"

A critical evaluation of this film by Amos Vogel, Cinema 16's Executive Secretary, will appear in the next issue of Film Culture. Miss it at your peril.

A Christmas Gift that Renews Itself 5 Times a Year!

If you are tired of sending your friends tiresome ties or tedious trinkets, send them a gift membership in Cinema 16 instead; it will make them think FONDLY of you at least twice a month during the season! At Christmas, we shall send them an attractive greeting card bearing your name, together with their membership card. (Wednesday 9:30 memberships entered under this offer will start immediately; Friday, Sunday and Wednesday 7:15 memberships will start in the spring, since some seats will become available then.)

A gift for you: 2 guest tickets for every new member you recruit under this offer.



Due to last-minute re-arrangements, films are not always shown in the order listed in the program notes



THE ELEPHANT WILL NEVER FORGET Great Britain (12 minutes)

Produced by Edgar Anstey for British Transport Films. Written and directed by John Krish. Camera: Robert Paynter. Music: Edward Williams. Commentary spoken by Brewster Mason.

Edinburgh 1955 Prizewinner

Only the British know how to properly say farewell to an institution - and then to make a good film about it. This loving tribute to London's clattering trams was produced during "Last Tram Week" and takes us through South London and the Embankment with two Cockneys who remember a song about trams they sang in the music halls fifty years ago. Finally, 20,000 Londoners cheer and sing their goodbyes....but the Elephant and Castle, famous South London Public House surrounded by a now useless network of trolley lines, "will never forget them".....

MAMBO MADNESS U.S. (18 minutes)

Produced and directed by Courtney Hafela. Production Associates: Joseph LaFollette and Blandine Hafela. Camera: John Garvey, Herbert Schwartz, Courtney Hafela. A Universal International Release.

"We made this film as an experiment in a new approach to the screen musical, a sort of prototype for semi-documentary musical features. It is a "candid" motion picture: there is not a staged or 'set up' shot in the entire film, in fact, not even a tripod was used. With the help of six cameras (mostly Arriflex) the whole film was made in 3 hours, after the dancers had been carefully selected from the Palladium and other Broadway dance halls and invited, as to a party. The three camera-men hand-held the cameras, climbed balconies, chairs, lay on floors, walked dolly and trucking shots to give the picture its visual excitement. As soon as a camera emptied of film, an assistant was ready with another. Sound was recorded continuously." Courtney Hafela

A TIME OUT OF WAR U.S. (22 minutes)

A Carnival Productions Picture, written and directed by Denis Sanders. Photographed by Terry Sanders. Music: Frank Hamilton. Based on Robert W. Chambers' story, "Pickets". A Universal Release.

1955 Academy Award 1st Prize, Venice International Film Festival
Award of Merit, Edinburgh Festival Screen Producers Collegiate Award
1956 Richard Winnington Award for a film of "the highest social and artistic integrity"

Due to somewhat mysterious circumstances involving both the distribution and exhibition end of the film industry, this film has not been in general release since it was briefly shown in a New York art house more than a year ago. It was produced by a film student at the University of California as his thesis for a master's degree in theatre arts and photographed by his brother, an undergraduate at the same school.

THE DOOR IN THE WALL Great Britain (29 minutes)

Produced by Howard Thomas for Associated British Pathe and the British Film Institute's Experimental Production Committee. Adapted and directed by Glenn H. Alvey, Jr. "Dynamic Frame" technique originated by Mr. Alvey. Camera: Jo Jago. Music: James Bernard. Based on the story by H.G. Wells. With Stephen Murray and Ian Hunter.

This is the first American showing of an unusual new film technique which continually alters the size, shape and position of the screen image to fit the varying demands of the story being told.

It is generally recognized that present-day wide screen techniques have certain limitations - the chief among these being a loss of intimacy and the acute difficulty of composing an image which uses the wide screen to its full potential. Closeups, for instance, leave a fairly wide proportion of the screen unoccupied; it is almost impossible to compose a medium shot in which the players are seen at full length (they are usually cut off just below the knee); and the impact of the long shot is weakened because it is shown on the same scale as the rest of the picture. Also, since repetition breeds monotony, the effectiveness of the big screen is diminished soon after the opening credit titles.

The "Dynamic Frame Technique" has been designed to overcome some of these difficulties. The shape of the picture is continuously related to the subject matter and the position of the picture on the screen is governed by the mood and action of the scene. Frame changes occur both on cuts and also during a shot, generally in conjunction with the camera movements.

The technique of the "dynamic frame" is achieved within the camera during the shooting of the film. It is effected by two sets of movable mattes (or masks) controlling height and width of the screen area to be used. The film is then processed with the areas of discarded space already blacked out in the camera and demands no adjustments for projection. For this reason, the "dynamic frame" offers a simple yet flexible solution compatible with all now existing screen processes.

This is the first film to explore the new method. The H.G. Wells story was chosen because of the wide range of effects offered by its particular blend of realism and fantasy. Since the purpose of the film was to experiment, the maximum number and variety of changes have been crowded into a film of comparatively short length; it is probable that in a feature-length film the use of these devices would be more restrained. Some of the effects are more successful than others, but the chief purpose of the film has been to put the following questions:

1. When is a frame change imperceptible and when is it distracting?
2. To what extent can static frames of different proportions be intercut?
3. Is this a 'gimmick' or an important contribution to film technique?

THE END OF THE NIGHT

France

(33 minutes)

An Omnium Francais du Film Production for Alliance Israelite Universelle. Direction and script: Jean Claude Huisman. Camera: Paul Fabian. Music: Joseph Kosma. Sound: Paul Boistelle. Distributed by American Friends of the Alliance Israelite Universelle.

Edinburgh International Film Festival 1955

It is not generally known that of the half a million Jews living in Morocco, Tunisia and Algeria, a large number live not in the urban centers but in small all-Jewish communities in the interior, closely resembling Arab villages in outward appearance. In this film, a young Jewish teacher sent by the Alliance Israelite Universelle arrives in one of these medieval villages located close to the Sahara in the remotest part of Southern Morocco and attempts to transform their living conditions and mentality by educational methods. The film is less successful in dramatizing the young teacher's struggle than in conveying locale, atmosphere and faces.

TRACKED BY THE POLICE (A BIT OF THE BEST) U.S. (11 minutes)

A Warner Bros. release, produced and written by Robert Youngson. Narration: Dwight Weist. Edited by Albert Helmes.

One of the most virile stars in motion picture history is here represented by a one-reel condensation of his most hair-raising thriller, deftly re-edited by the indefatigable Mr. Youngson from an early Vitaphone feature.

SPECIAL ANNOUNCEMENT

COMING TO THE BEEKMAN THEATRE: (USE YOUR DISCOUNT CARD) "The Grand Maneuver", "Bad Seed", "Solid Gold Cadillac", "Fantasia", "Giant", "Friendly Persuasion"; consult your daily newspaper for dates and remember that your discount card admits both you and a guest.

ORDER OF FILMS

We sometimes find it necessary to re-arrange the order of the films at the last moment. Since our program notes go to press two weeks earlier, films are not always shown in the order listed.

WE LOVE TO RECEIVE LETTERS

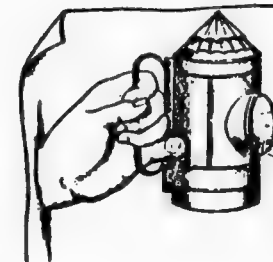
Please send us your comments, suggestions, complaints...wherever possible, we will reprint excerpts in the program notes.

DISCOUNTS AVAILABLE TO CINEMA 16 MEMBERS

Peerless Camera Stores (Lexington and 43rd Street): all film and photographic equipment, unless fair-traded.
Recording Wire & Tape Company (163 East 87th Street): tape recorders and tapes.
Gotham Book Mart (41 West 47th Street) film and photographic books.
Sight and Sound: on sale in lobby: 50¢ per copy (instead of 75¢). Reduced sub rates.
Film Culture: Reduced sub and single copy rates. (Write to 215 West 98th Street)

CINEMA 16 FILM NOTES 1956/1957

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S*T*R*A*N*G+E

W*O*R*L*D*S

six prize-winning
film explorations

MASKERAGE

Netherlands

(11 minutes)

A Visie Film Production, directed and edited by Max de Haas. Camera: P. Dekeukeleire. Musique Concrete: Pierre Schaeffer. Distributed by Rembrandt Films.

1953 Robert J. Flaherty-City College Award Winner
 Awards at Cannes, Venice and Edinburgh International Festivals

A mysterious night journey through the ethnological museum of Leiden attempts to re-capture the impact of primitive masks for the modern mind. At first the masks (from Africa and the South Pacific) are singled out by the night watchman's flashlight, but soon they become abstractions with striking lighting effects, accompanied by a highly original sound score. Eventually the early morning light re-establishes them in their ordinary museum setting.

THE RIVAL WORLD

Great Britain, 1955

(25 minutes)

Produced by Stuart Legg for Shell Film Unit. Directed by Bert Haanstra. Camera: Sidney Beadle, Ronald Whitehouse, Hans Van Gelder. Music: James Stevens. Electronic sound: Pierre Henri.

Diploma of Merit, Top Award at the Edinburgh 1955 Film Festival

This is undoubtedly one of the best social documentaries of recent years. The "rival world" shown here is the terrifying kingdom of the insect, millions of years older than man and outnumbering him by fifty millions to one. In startling close-ups of insects moving, feeding, working, the film introduces us to a world of infinite variety, fantastic shapes, surprising colors - and deadly hostility.

"This presentation of the terrifying, threatening world of the insect and the international war being waged on one of the scourges is another example of that lucid, cogent and authoritative exposition which has long been characteristic of the Shell Film Unit's work. **THE RIVAL WORLD** is a brilliant piece of cinematography, using colour with striking and dramatic effect. The main sequences were shot on location in East Africa and Egypt, while the brilliantly shot microphotography of insect specimens were made mainly in British and Dutch studios by Sidney Beadle and his colleagues. Eastmancolor is used with considerable effect and well matched; the commentary is concise and well delivered. Haanstra's juxtaposition of vital images and his use of a dynamic tempo in editing makes for a vivid presentation of information which has a poetry of its own.

"Born in 1916, Bert Haanstra studied still photography and became an expert still and press photographer. At the beginning of the war, he took up painting, switching back to movies after the Liberation to earn considerable attention as a 35mm cameraman. He first came to be known outside Holland as the maker of **MIRROR OF HOLLAND** which won first prize at the Cannes Festival in 1951. This was followed by a second prize-winning film, **PANTA RHEI**. These pictorial poems which Haanstra frankly considers exploratory exercises, proved to be a springboard for four films on oil exploration and production for Shell Oil, which gained international recognition. His work with the famous Shell Film Unit has given him the opportunity to realize and express his powers as a true film-maker."

Toronto Film Society

HALLUCINATIONS

Sweden, 1953

(6 minutes)

Production, direction and scenario: Peter Weiss, for Forenings Filmo AB & Arbetsgruppen for Film, Stockholm. Camera: Arne Lindgren. Music: Daniel Helden.

Edinburgh International Film Festival 1955
Arets smalfilm Award, Stockholm, 1953

An unusual Swedish experiment visualizes twelve erotic and subconscious tableaux "imagined" in the twilight zone between waking and sleeping. No doubt its honesty will offend some, and by the same token attract others. The compositions are complex and highly imaginative; their content often startling or humorously macabre. "Musique concrete" (made without musical instruments) reinforces the "dream" atmosphere. This interesting example of contemporary European avant-garde film production was produced in Stockholm by Peter Weiss, working with a group of independent film makers, painters and intellectuals, who are also responsible for several other experimental works.

COMING SHORTLY

Great Britain

(4 minutes)

A film by Tony Rose. Prize-winner, British Amateur Cine-World Competition.

While the average amateur film inexorably concerns itself with the baby's bath or the producer's recent stay at Kennebunk, Maine, here is an example of a more imaginative type of film-making by one of England's leading amateur producers. With little money and much ingenuity, any owner of an 8 or 16mm camera can go out and try to do likewise; Cinema 16's rental rate will more than pay his production cost.

"This satirical trailer for **MAME**, 'the story of a poor girl, richly endowed by nature, who climbed the ladder of fame sin by sin', scores a series of ruthless and commendable hits. With a vitality and pace rare in amateur films, it has more humor in its brief running time than many professional shorts several times its length."

British Film Institute

FROM MOVEMENT TO MUSIC

Italy, 1952

(15 minutes)

Conceived and directed by Morton L. Heilig. Camera: Ben Frattari. Organization: Julian Questl. Editor: John Korporaal. Music: Roman Vlad.

This is the original version of a short film made in Italy by a young American film maker, subsequently bought by Universal-International and re-edited for commercial American release. It transforms a performance by four leading gymnasts of the Italian Olympic team into a dream-like abstraction, a poetic tribute to the grace and beauty of the human body.

"This film is an effort to travel into the realm of pure visual movement where the written word cannot follow; where the film 'writer' must lay down his pen and take up his camera. Nothing seemed to offer such material as dynamic and controllable as gymnastics.

"Good gymnasts think of themselves more as artists than as muscle men. Dancers in space, they avail themselves of the support of the apparatus to swing their bodies through space in every conceivable way, experiencing a range of emotions impossible in any other way. Each apparatus releases a different type of feeling: the rings - the disciplining of brute force; the parallel bars - the delirium of free, looping swings; the horse with handles - the rhythm of a fine watch; the leap horse - the wild leaps of courage, abandon and daring.

"Each exercise was filmed to identify the audience as much as possible with these sensations. To make movement the prime object of the spectator's attention, all the graphic elements such as backgrounds, uniforms, apparatus, etc., were reduced to the simplest tones of black, grey and white. The composition was varied frequently and rapidly to underscore the multitude of perspectives that enrich the very brief but intensely lived movement of the exercise. In addition to the chiaroscuro and angulation of the shots, a very wide latitude of film speeds was used - from 10 to 150 frames per second, in order to include TIME with SPACE and LIGHT as an element. All of these widely fluctuating elements were welded into a smooth and continuous unity by the rhythm of the movements and the abstract, celestial music of Roman Vlad."

Morton Heilig

CINEMA 16 FILM NOTES 1956/1957

FORTHCOMING CINEMA 16 EVENTS .. PLEASE READ CAREFULLY:

SPECIAL EVENTS:

(held at the Fashion High School Auditorium, 225 West 24th Street)

Tuesday, January 29 (8 PM) and Wednesday, January 30 (7:15 and 9:30 PM):
AN EVENING OF EXPERIMENTAL CINEMA

Tuesday, February 12 (8 PM) and Wednesday, February 13 (7:15 and 9:30 PM):
THE ITALIAN STRAW HAT

Tuesday, February 26 (8 PM) and Wednesday, February 27 (7:15 and 9:30 PM):
THE FLOWERS OF ST. FRANCIS

REGULAR EVENTS:

There will be no regular event in February. The next regular event is scheduled for March; the programs for this and subsequent regular events in the spring will be mailed to you on or about February 15th.

MEMBERSHIPS AGAIN AVAILABLE IN ALL SERIES

A limited number of memberships in all series (Friday, Sunday, Wednesday) have become available due to the expiration of a few old memberships. Tell your friends; they lose nothing by joining in the middle of the season, since membership continues for a full year from date of issue.

300 COPIES OF \$ 5 BOOK, "FILMS ON ART", AVAILABLE FOR 50 ¢ TO MEMBERS
Published by the American Federation of Arts in association with the Spaeth Foundation, this profusely illustrated sourcebook contains several hundred evaluations and sources of the best art films together with articles by specialists in the field. A free copy will be sent to any C 16 member upon payment of a 50¢ service charge. Send 50 ¢ with your address to: Cinema 16, 175 Lexington Avenue, NYC 16. (this offer is limited to the first 300 requests.)

"FILM SOCIETY PRIMER" AVAILABLE TO MEMBERS AT 50% DISCOUNT
Cecil Starr's excellent handbook contains much informative material on film society organization and programming, and may be just what is needed to convince you to start a film group of your own. Send 50¢ (regular price: \$1.00) with your address to C 16, 175 Lexington Avenue, NYC 16.

IF YOU'VE MISSED A PROGRAM-

and would like to receive the program notes as a consolation prize, send us a self-addressed, stamped envelope and we shall be glad to oblige.

COMING TO THE BEEKMAN THEATRE: (use your discount card)

"Friendly Persuasion", "Oklahoma", "Solid Gold Cadillac", "Giant", "Silent World", "Lust For Life"; consult your daily newspaper for dates and remember that your discount card admits both you and a guest.

January 1957

SEE LAST PAGE FOR IMPORTANT ANNOUNCEMENTS

WHEAT WHISTLE (MUGI FUYE) Japan, 1955 (104 minutes)

A Toho Company Production, directed by Shiro Toyoda. Producer: Tomoyuki Tanaka. Scenario: Shiro Toyoda, based on Saisei Muroo's novel, "Adolescence". Photography: Mitsuo Miura. Music: Ikuma Dan.

Cast: Nobuo (the boy)...Akira Kubo; Omote (his friend)...Yoichi Tachikawa; Otama (the young waitress)...Kyoko Aoyama; Omatsu (the woman)...Fubuki Koshiji; Nobuo's father (a Buddhist priest)...Takashi Shimura; Nobuo's elder sister...Chieko Nakahita.

ABOUT THE FILM: "In the past few years, Japanese films have emerged from obscurity to become a part of most filmgoers' experience, a routine task for reviewers, and even a subject for the healthy skepticism of parody on television programs. Such pictures as RASHOMON, UGETSU, GATE OF HELL and THE GOLDEN DEMON have given to the West a cinematic experience whose very strangeness is now familiar. The gorgeous historical pageantry, the disciplined acting, and the superlative visual beauty of these pictures at their best may be likened to the legerdemain of a superb magician--at once familiar, satisfying, and mysterious. Commonplace as these unusual films have become, however, there has been a growing feeling, more often implied than expressed by reviewers, that the magic of the Japanese films has been exhausted, and that there may be no more tricks left in the bag.

To dispel what may be called these enchanted misgivings, certain Japanese film companies and some Americans have given considerable thought to introducing Japanese films of a very different nature from the beautifully mannered historical films that have been shown since 1951.

The first tangible result of these deliberations has been the Japanese Film Series presented jointly by the University of California at Los Angeles and the Motion Picture Association of Japan. The series was presented at the university on five consecutive Sunday evenings in March and April, 1956, to audiences that responded to the excellent paper coverage with large attendance and to the films with spontaneous applause.

What the audiences saw were five contemporary films selected both for their quality and variety, and for their treatment of modern Japanese life. The films had much of the lyricism and cinematographic beauty of the period films, but their more contemporary settings gave them a weight of realism that strengthened other qualities in the films.

WHEAT WHISTLE, one of the five films shown, was a film of great charm and beauty, dealing with the problems of adolescence in a setting reminiscent of the Japanese 1920's. The central character is a shy, but proud and eccentric, son of a delightful Buddhist abbot who is not unlike Chaucer's worldly monk. A sentimental, if talented, poet, the boy has one real confidant, a rakish and gregarious fellow student who also writes. The two get on well until our idealistic hero comes to think his friend is toying with the affections of a restaurant-keeper's daughter whom the poet would himself like to love if shyness and social pride did not prevent him.

There are many Japanese films and novels where the lack of plot does not matter because unity is conveyed through tone, but the special virtue of this film is that it has both. The one sequence where the plot structure falters is the death of the friend. Director Shiro Toyoda has done well to split up this deathbed episode, but it is still too long and sentimental for American taste. (Perhaps it is we who are sentimental in our distaste for tears and scenes of death.)

Even the best story can fail in the telling, however, and there are many places in WHEAT WHISTLE where the film might have broken down. Each time such a moment is reached, the film offers comedy, photographic beauty, or an unexpected turn of events that is yet reasonable. The production could scarcely be bettered in pace, in variety, in scope, or in the changing proportions of the screen image. One example of the care and skill employed in this film must suffice. The movie is set at some period in the teens or twenties of this century in a large town or small city near the mountains. This is precisely the period and setting that millions of the mature Japanese film public can recall as their own adolescent period and is, so to speak, the period of adolescence of modern Japan. The charm evoked by this setting is somehow conveyed even to a foreign audience.

The charm might have become sentimentality were it not for the direction, the skill of the actors, and the pervasive comedy of the movie. The experienced actors seem all to have understood their roles perfectly and to have been able, with proper direction, to convey their parts with the assurance typical of the best Japanese traditions of stage and film. The comedy is a delight in itself, a catalyst of many more complex moods, and a way of keeping the characters--especially the central ones--at a healthy, unsentimental distance from our hearts. Perhaps this is the place to remark that if the film series did nothing else, it exploded the myth of the humorless Japanese. The humor is natural, various, and as universal as Dickens or Chaucer. All in all, one must expect to see, in a lifetime, few such enjoyable films as WHEAT WHISTLE."

From "Japanese Film in Modern Dress" by Earl Roy Miner, appearing in the Summer 1956 edition of THE QUARTERLY OF FILM, RADIO & TELEVISION published by University of California Press.

ABOUT THE TITLE OF THIS FILM: WHEAT WHISTLE is a literal translation of the Japanese MUGI (Wheat) and FUYE (whistle). "During the spring time - a season comparable to adolescence - when the wheat ripens in the fields, young lovers in Japan imitate whistles by blowing on a stem of wheat. WHEAT WHISTLE therefore refers to the youthful age when young people first awaken to love."

ABOUT THE CAST: (prepared by Joseph L. Anderson) Both Akira Kubo (the boy) and Kyoko Aoyama (the waitress) were born in the middle thirties, made their film debut together in 1952 in MEMORIES OF YOUTH and are today two of the most popular college age actors, appearing together in many films. Yoichi Tachikawa (the friend) worked in both the theatre and in films until 1952 when he permanently transferred to screen acting. Fubuki Koshiji (the woman), in addition to many film roles, continues to make frequent radio, TV and stage appearances as Japan's leading singer of chansons.

ABOUT THE DIRECTOR: (by Donald Richie) Shiro Toyoda, born in Kyoto in 1906, directed his first picture, PAINTED LIPS, in 1929. Later he went to the Hassai Studio and then to Toho, where he produced WAKAODO NAKIMUSHI and, in 1940, SPRING IN KIJIMA, which won the Kinema Jumbo director's prize. After the war came GAN (Wild Geese) which began a series of films that made him one of Japan's finest younger directors.

Toyoda is interested in literature and like most Japanese directors his approach is apt to be literary. He is, however, interested in "jun bungal" or pure literature, which may be considered as opposed to the usual run of Japanese historical novels, atmospheric novelettes, etc. "Pure literature" might be just another way of saying "psychological literature", particularly when one remembers how little real psychological literature Japan has and how absent character-portrayal as the West knows it is from Japanese novels.

Toyoda is essentially interested in the psychology of his characters and will, as in his very latest film MEOTO ZENZAI, spend an entire picture watching the psychological by-play between two characters, or, as in WHEAT WHISTLE, he will, with elaborate care, chronicle the odd triangle of his girl and two boys. He will even introduce material which is essentially extraneous to the film (for example, the woman who steals from the temple prayer box in WHEAT WHISTLE) if it will help explain character or reveal it.

Though comparisons between directors tend to be invidious, one may say that Toyoda somewhat resembles Claude Autant-Lara (DEVIL IN THE FLESH, DOUCE). Both are primarily interested in what goes on inside their character's minds and how they show it. In addition, the two directors share a similar reliance on mise-en-scene as such.

-quoted from program notes of the University of California Festival of Modern Japanese Films.

Harold Leonard

To receive the terrible news that Harold Leonard succumbed to cancer is a grievous blow to all of us who have known and loved him. It was he who conceived and organized the first American Festival of Modern Japanese Films at which WHEAT WHISTLE was premiered; it was he who brought the film to our attention. Film critic, American correspondent of SIGHT AND SOUND, member of the University of California's Theatre Arts Faculty, and director of the monumental WPA project THE FILM INDEX - Harold Leonard's knowledge, talent, utter devotion to the cause of the cinema, and human warmth, will be sorely missed. We will not forget him.

Amos Vogel for Cinema 16

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CINEMA 16 FILM NOTES 1956/1957

THE CREATIVE FILM FOUNDATION

The selection of the first Annual Creative Film Awards and of the second group of grantees (the first grants were made last June) climaxes the first year of activity by the Creative Film Foundation, a non-profit corporation, whose purpose is to encourage and promote the development of motion pictures as a creative fine art form.

The directors of the foundation, who also served as jury of the Creative Film Awards, are: Rudolf Arnheim, Louis Barron, Joseph Campbell, Maya Deren, Clement Greenberg, John Gruen, Alexander Hammid, Lewis Jacobs, Arthur Knight, John Latouche, James Merrill, Barney Rosset, Meyer Schapiro, Kurt Seligmann, Albert Stadler, James Johnson Sweeney and Amos Vogel.

According to its Statement of Purpose, "the Foundation shall give assistance to film-makers whose primary aim is creative artistic achievement, whose productions would not normally fall within the scope of the existing educational and commercial agencies involved in the sponsorship of informational, documentary or entertainment films - and who are particularly concerned with exploring the filmic medium, experimenting with its techniques and altogether contributing to the enlargement of the expressive range and scope of filmic vocabulary and to the development of film form.

The need for such a Foundation, it is pointed out, arises from the fact that creatively significant works which have been produced within the motion-picture industry are the product of a fortuitous combination of highly exceptional individuals and circumstances; but an arena for the consistent exploration and development of the creative potentialities of this relatively new medium does not exist here as it does in the other art forms, where artists have access to various resident and travelling scholarships, cash prizes, "little magazines", paperbound anthologies, dance concert series, poetry centers and similar opportunities. The intent of the Foundation is to extend this tradition of subsidy and assistance to motion pictures.

In the interests of breaking with the traditional approach towards motion pictures as a specialized, industrialized and primarily commercial field, the Directors and Advisory Board include, in addition to artists and critics in cinema, individuals who have been creatively and critically concerned with the other fine art forms, and whose presence would reinforce the specifically creative emphasis of the Foundation.

Members of the Advisory Board include George Amberg, Jean Benoit-Levy, Valerie Bettis, Jean Cocteau, Janet Collins, Wallace Fowle, Martha Graham, Hanya Holm, Frederick Kiesler, James Laughlin, Arthur Laurents, Leo Lerman, Willard Maas, Norman McLaren, Arthur Miller, I. Rice Pereira, Sidney Peterson, Herbert Read, Parker Tyler, Mies van der Rohe, Gore Vidal and Jose Garcia Villa.

The Foundation is currently inviting contributions towards its fund for grants and activities. Donations and inquiries about Sustaining Membership or other activities of the Foundation, should be addressed to the Creative Film Foundation, 35 Morton Street, New York 14.

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January 29/30, 1957

An Evening Of Experimental Cinema

SCREENING AND PRESENTATION OF THE 1956 CREATIVE FILM AWARDS

co-sponsored by the Creative Film Foundation and Cinema 16

GENERATION

Award of Exceptional Merit

(3 minutes)

Conceived, directed, photographed 1956 by Hilary Harris. Sound by Mr. Harris.

This film makes its statement with the help of the kaleidoscope and a special sound track. It presents a constantly moving mass which grows, develops and changes within a single pattern. It expresses an existing rhythm and harmony in what seemingly is chaos, and because of the evolution in its form, the chaotic condition maintains an ability to resist utter confusion. The sound track was created by transferring bits of music from records on to tape, then blending and mixing the tapes together at various speeds.

SUBJECT LESSON

Award of Exceptional Merit

(22 minutes)

Conceived, directed, photographed 1956 by Christopher Young.

"This film deals with the inner life of man, 'the growth, development, and search for Self, told in symbols. It is a history of man's consciousness."

To convey its meaning, the film uses statues and objects symbolically, isolating them in various backgrounds of nature, and juxtaposing one with another. Their various meanings and relationships are not always obvious, and interpretation may vary with the individual viewer. This is the intent of the film however, which unlike a literary, or more explicit art form, does not attempt to 'steer' the audience to the extent of preventing a variety of responses, only part of which should be a purely intellectual one. Thus, the story may vary with different people, which is as it should be, since no man's story is the same. It is hoped that each viewer will read into it his own story, recognizing his own search for himself out of the materials of the unconscious, arranged for that purpose in this film.

Synopsis: The figure of Man is first seen on the shore of the sea, which represents the unconscious. Out of the sea comes Venus, the Woman (Jung's Anima). Man follows Venus up onto the land. The silver globe (consciousness) is born and floats away, to be often seen again floating down a stream (stream-of-consciousness). Man becomes aware of the world. He goes through various experiences - city -- wasteland -- forest ... encountering various objects which symbolically represent the various forces and influences that affect his consciousness. He is

always looking for something, trying to reach something. At first, it is Woman. Finally, he comes to a garden pool, where a Knight bars his way to Woman. The sea returns. A storm arises. Man, still trying to reach Woman, is caught in a swamp, and dies there.

A turtle (metamorphosis) crawls over him. He is reborn and becomes aware of the Bull, the Eagle, the Face of Man, and the Lion. These are the four elements - earth, water, air, and fire, representing the body (sense), emotion, mind, and spirit. He follows each of these in that order. Eventually he returns to the garden pool, but now the Knight (symbol of Man's projected repressions) is lying down, denoting Man's having reached a higher state of consciousness. As Man passes over the Knight, the sea returns, and all are at the shore. Venus returns into the sea. The four elements, the Bull, the Eagle, the Face of Man, and the Lion become the Sphinx, which is a combination of them, and represents the fulfillment of consciousness.

Fire bursts from the face of the Sphinx. All the figures, and the world itself, are consumed in the fire of the spirit. The flaming globe of the world becomes the silver globe of consciousness. (The world exists only in consciousness). The fire of the spirit moves on the sea of the unconscious, under which is Venus. Man descends into the sea to Venus. The scene moves up to the fire on the water.

In the midst of the fire, Man sees his former self, then his Other Self, then his own self, repeated (ad infinitum; indicating that the object of his search is himself). These many selves dissolve in the fire. Then the globe of consciousness appears, reflecting man's double image. Fire and explosions surround the globe of consciousness. Man and Venus are surrounded by fire. The Hand of God (Michelangelo's "Hand of God") points down. Man is alone in the sunset. Title: THE END, followed out by a background shot of the Sphinx, indicating that there is no end, to man's search for himself".

Christopher Young

NARCISSUS

Award of Distinction

(48 minutes)

A film by Ben Moore and Willard Maas. (1956) Score by Alan Hovhaness.

"It is, in a word, extraordinary that the vision of a couple of American avant-garde film-makers should have resulted in the full-scale attempt of this film to restate--no, salvage!--the art-film tradition of Jean Cocteau. Ben Moore and Willard Maas have concentrated their poetic capabilities (which in Maas' case fluidly turned from the written word to optical vision) to achieve a work that casts intimate illumination into the heart of a matter which is bound with the destiny of poetic film as Cocteau, and a few Surrealists, first conceived it.

Cocteau revised his first film legend, The Blood of a Poet, to become a big professional film-maker; it seemed inevitable that he should go from his highly personal myth of the artist as self-investigating protagonist to the artist (as in Orpheus) as society-investigated protagonist. His Orpheus is a great laureate like Victor Hugo, determined to deck his head with the leaves of large, very official, public approval. But now that Cocteau, passing through a fairy tale, Wagner's Irish

lovers, and lush romances to a modern White Goddess (the matron in Les Parents Terribles), has ended up in the uniform of the French Academy, Narcissus the Cocteau-tradition film by Moore and Maas, becomes a virtually revolutionary event.

The Orphic element in Narcissus is far from having grandiose generality in literal terms. Though its hero is The Poet, his actual words, like the voice that speaks them, have a juvenile self-consciousness and are only the visual tale's accompaniment. The true Orphic element is the music score and the enigmatic, stultified symphony of little human sounds in the "gay bar" scene, where all the youthful pathetic incoherence of the divinely self-conceited hero is perfectly expressed. He is basically a child whose sex is turned back on his own image, and whose revulsion from the fabulously lovely Echo is the fate of the monastic male artist as much as an expression of deviate love.

It is important not to misconstrue by a jot the message of this film, so clear in its story-line and so well-photographed (missing dozens of pitfalls waiting for the experimental film-maker) that it might be taken for no more than a smart tale by smart boys. If the fists of tough reality first threaten and then annihilate Narcissus because of his haughty isolation and exquisite helplessness, those fists (not too tough) were intentionally conceived and directed by the two film-makers. Nakedly, this is the presumably timeless story of the intense antagonism between artist and society, inward reality and outward unreality. Like every artist, Narcissus is poor only because of his contempt for false luxury: the world is a caterer, the artist its scavenger.

The essential thing is that the story should have dignity, which it does, and that Narcissus (an ideal image as cast in Moore himself) should be more majestic and truthful, which he is, as the youth crowned by nereids in the fantasy scene on the beach than as the old child-man dreaming himself one of the marble emperors of paganism. He commits suicide and actually becomes a flower and a legend. Of course, it is only the symbolic death of the imagination's adolescence: the fatal commitment (made by every would-be Orpheus) to the resurrective laws of poetry. The pool of his flower and his legend is only seemingly a small, still segment of a great river gliding by a city's flank. It is the world's mirror, where the artist and all who care to join him are tortured (and sometimes rewarded) for believing that only art can heal the eternal wound of death."

Parker Tyler

THEME AND TRANSITION

Award of Distinction

(4 minutes)

Conceived, directed, photographed 1956 by Carmen D'Avino.

The exuberance, informality and imaginative power apparent in Mr. D'Avino's earlier "Pattern for a Sunday Afternoon", are again in evidence in his latest work, a colorful and free-flowing experiment in self-expression by a modern painter. "I am a painter and approached this film just as I would a canvas. I do not believe that a film must have a story form or a "dramatic structure" in the traditional sense. In this respect I relate it to painting. I feel certain that a film without the step by step narrative method can be just as powerful or moving as a great painting."

Carmen D'Avino

February 12/13, 1957

"If the film is born of pantomime for Chaplin, of painting for the German school, for Rene Clair the film seems to spring from dance and the ballet. The whole atmosphere of the Russian Ballet must be remembered in connection with his films. Though his work had been known before the war, Diaghilev was now supreme. Rene Clair, coming into a world enraptured by the dance, worked at first for the Swedish Ballets. Though he was willing to make use of actors and actresses, it is probable that he still considered them merely as objects; this was something he learned from the Russians, and he manipulated the strings of the enchanting puppets in his compositions much as the machinery of the Strasbourg clock animates its famous figures.

Rene Clair's realism is that of the ballet. He puts his characters in fancy dress and provides them with the appropriate accessories, but at the same time he stylizes them, simplifies their outline and leads them into that world which is peculiarly his. At times, when we see a procession of clerks, or a too typical baker's wife, we almost feel that it is life itself which has copied Rene Clair, for here we come up against a real artist with a quite special manner of perceiving the universe. That is the real value of this truly creative worker. No matter how great their ability, neither Pabst nor King Vidor nor Eisenstein has created a world of his own. If there is a Chaplin world, it is the actor who created it. Independently of the actors there is a quite definite Rene Clair world.

In THE ITALIAN STRAW HAT the ballet motif appeared again, informed the entire picture and became the very center and reason for its existence. The mischievous puppetmaster drew upon his property box for each character, giving a shirt front to one, a single glove to another, a paper cap to Paul Olivier, his uniform to the captain. At the end of the film there is a delightful measure during which these objects take back their independence and, in turn, the glove, the paper cap and the hat reappear and then disappear before our very eyes. The director was pulling his puppets apart. When our backs were turned he would hang them up on a nail, head downwards. None of the emotions are genuine; nothing is to be taken seriously.

Customs and manners are studied with the minute care of a watchmaker, and so are the settings. There is a typical Henri II dining room, a typical bedroom, a standard apartment for newlyweds in which not a vase, not a china figure, not one clock or candlestick, not one lamp or tidy or occasional table is missing: the whole thing is reconstituted with canny and ferocious joy - even the wallpaper is absolutely correct. Satisfied with having attained the maximum of conventionality and of absurdity in both his story and his settings, he only had to fit these meticulously fashioned cogs into one another.

Did farce really interest him? It is to be doubted. He preserved the essential structure because that was necessary, but every time he turns to the plot the interest lags. When it is forgotten, marvels burst forth. The exquisite and wicked care with which Clair composed his apartments, the celebrated quadrille which is the best moment in the film, prove once more that this too is only a ballet. With considerable wit, the director amused himself by giving the film the rapid, jerky rhythm of those prewar films which had only sixteen frames to the second. It is the only experiment of this kind that we know of. There can be no pleasure more intense or more exquisite - though THE ITALIAN STRAW HAT has bored many people - than that provided by this Ballet Russe of the French bourgeoisie."

Bardeche and Brasillach, HISTORY OF THE FILM

THE ITALIAN STRAW HAT

France, 1927

Produced by Albatros. Directed by Rene Clair, from the play by Eugene Labiche and Marc Michel. Photography by Nicholas Roudakoff and Maurice Desfassiaux. Design by Lazare Meerson.

Cast: The Bridegroom (Albert Prejean); The Bride (Marise Maia); The Officer (Vital Geymond); The Married Woman (Olga Tschekowa); The Bride's Uncle (Paul Ollivier); The Husband (Jim Gerald); The Bride's Father (Yvoneck)

"When Henri Bergson selected 'Un Chapeau de Paille d'Italie' to illustrate his theory of the comic in situations, he referred to a light comedy of the 19th century which for a variety of reasons enjoyed unusual vitality. Since its initial appearance in 1851, the play has been a standby of professional and amateur alike: its last notable revival in this country was in 1936, when Orson Welles staged it for the Federal Theatre Project as 'Horse Eats Hat.'"

For Rene Clair, however, the Labiche comedy had a particular appeal. It was not so much that its irreverence delighted him, or its unflagging pace, or its sharply delineated characters. Clair had already clamored for a return to the primitive in films. In THE ITALIAN STRAW HAT he was able to make a picture staged and costumed in the period of the cinema's birth which even looked as though it had actually been filmed in 1895. Studio-produced though most of the exteriors are, scene after scene painstakingly and brilliantly captures the very atmosphere and flavor of pictures taken thirty years earlier, when the Lumiere employees walked out of their factory at lunch-time and were eternally caught and recorded by the motion picture in a sunlit moment of time. Here the casual pedestrians and onlookers, who are seen watching the harrassed bridal party arrive or depart from City Hall or home, seem to have stepped straight out of older films, while even the ubiquitous dogs which strayed into almost all early productions now put in a faithful appearance again. There is more than a glimpse of Madame Lumiere's bodice; and many a hint of old Zecca's FUN AFTER THE WEDDING.

For the admirable scenic design and costumes credit must be given to the late Lazare Meerson (Clair, like Chaplin, is content with the simplest and cheapest sets so long as they get their point across). Credit, too, belongs to a new influence in French films generally, that of the emigre Russians. Clair had made his film debut in Protazanov's LE SENS DE LA MORT. Now in another member of the Russian colony he met a sympathetic producer - Alexander Kamenka, who gave not only, Clair but Jean Renoir, Marcel L'Herbier and Jacques Feyder opportunities for free experiments in film making.

THE ITALIAN STRAW HAT is a pyramid of situations, a concatenation of exquisitely pointed characters in absurd conjunction. Out of this foolproof material the director makes an inspired best, sticking to the play's substance for the most part, but light-heartedly changing it to fit the new medium where proper - as in the dream-like sequence, so prophetic of a similar sequence in the Bunuel-Dali

L'AGE D'OR, where the hero in the midst of the nuptial ceremony imagines the destruction being wrought on his apartment by the irascible lover of the lady with the ruined hat. The acting is incomparable, the points are taken exactly right. Even if the subtitles were omitted or written in Bantu, the meaning would still be perfectly clear - there is no mistaking the incident with the child at the piano, or aunt's private opinion of her husband, or M. Beauperthuis' grave but unprovable doubts at the end of the day. This is universal, this is human nature at its most endearing and funniest, and if, as the story goes, the French bourgeoisie rose in rage when the picture was first released - with the result that Clair got no further opportunity to direct a film for a long while - it can only have been because they had forgotten their Moliere, not to mention their Labiche."

Iris Barry, FILM NOTES, Museum of Modern Art

"Clair, Epstein, Cavalcanti, Renoir, all had their training in the avant-garde before making larger pictures. Thus has come into being the principal characteristic of the French cinema, the single-minded production with the director or the camera man, as the sole metteur-en-scene; in this case Clair as the single creator of THE ITALIAN STRAW HAT.

Clair is perhaps the most delightfully witty and ingenious director in Europe. He has moreover, that quality of employing movement of material which is absent from the work of most French directors. He has learnt freely from the American cinema, from Mack Sennett and from Lloyd, but his idol, of course, is Chaplin. Clair manipulates his adaptations with a degree of refinement that renders them peculiarly his own. His films are more completely French in feeling than any other productions. He has an extraordinary skill in combining satire, comedy, sentiment and fantasy.

Originally a journalist on L'Intransigeant, he later took up acting, eventually becoming an assistant to Jacques de Bailloncelli. His early films were all experimental in form, beginning in 1922 with PARIS QUI DORT, followed by ENTR'ACTE, LE FANTOME DU MOULIN ROUGE, LE TOUR, and LE VOYAGE IMAGINAIRE. Few of these were of much consequence in themselves, but during their realisation Clair learned a thorough knowledge of the resources of the cinema, which was to be of great avail in his more ambitious later productions. In 1925, he accepted a contract with the Albatross-Sequana producing firm, and for obvious commercial reasons his work became bridled and less wild. This limitation, however, brought out the best in Clair, for he was forced to extract the utmost out of the material provided for him by his firm.

Two years later, he produced his best work, THE ITALIAN STRAW HAT, a brilliant comedy deep in bitter satire of French middle-class life, and realised with a high degree of intelligence and cinematic skill. Around a simple dual theme of a man who was a little hard of hearing and the destruction of a lady's straw hat, Clair wove a film that was not only exceptionally witty, but a penetrating commentary on the pettiness and small-mindedness of the bourgeoisie who constitute such a large proportion of the French population. For this reason, the film was not a commercial success, the public being partially aware of its exposure and righteously indignant, with the result that Clair remained idle for a year, although still under contract."

Paul Rotha THE FILM TILL NOW

"Labiche's stage play emphasizes, as was customary in the dramatic structure of a farce, the importance of situation - However, his preoccupation with the complicated incident was not without a corresponding realization of an effectual dialogue in its own right. Clair in his film makes almost no use of dialogue, reducing subtitles to a minimum, and it is witness to Clair's original genius that he has been able to produce such a successful picture from material which relied so heavily upon the effect of the spoken line. In the filming of most theatrical pieces the transcription of the dialogue intact, or at the most slightly modified, has provided the most powerful, if not the most essential, element in the film itself. This is precisely not the case with THE ITALIAN STRAW HAT. Clair utilizes Labiche's ludicrous situations and comic devices merely as a point of departure, developing them almost entirely in visual terms. He is particularly sensitive and adept in forming an appropriate undignified image to supplement each farcical incident.

THE ITALIAN STRAW HAT abounds with an uncompromising satire upon the fin de siècle French bourgeoisie. This detailed mockery is achieved through purposely stylised characters and settings. Clair even manages to satirize stage conventions through a deliberate jerky technique. The characters are so completely two-dimensional that apart from the ridiculous decors associated with each of them, they lack any real meaning. This superficial treatment of the characters enabled Clair to exaggerate, or at least emphasize, their varied pompous airs, self-importance, and unwittingness. This gave him a great advantage toward attaining his desired satirical impetus. Clair's early efforts in the cinema were associated with the ballet, viz., Entr'acte (1924). He inherited from this experience a competence in the use of dance movements in the film, which he subsequently developed into a kind of balleticrealism. He was to employ this in almost all of his later work. In addition to the acute observation of detail in THE ITALIAN STRAW HAT, which afforded the film realistic elements in the more traditional sense, Clair has inserted touches of his own balletic technique. The characters actually dance their way through many of the sequences. (The film ends in fact, with the whole cast dancing the Lancer's Quadrille, a current rage in 1927 Paris). In less capable hands the combination of elements of the dance with a piece by piece dissection and recording of middle class morality might result in a confused, if not incongruous, continuity. Clair successfully achieves this combination through the use of fantasy. The image of a dancing, middle-aged virgin aunt appears less audacious when seen from a half-realistic, half-fantastic viewpoint. Clair's fantasy allows him to enlarge the meaning of such episodes, to increase the derisiveness of his satire, and to structurally unify the plot and characters through unexpected, but not illogical, visual associations.

The imaginative creation and manipulation of the Bourgeois idylls paraded before us in THE ITALIAN STRAW HAT distinguish it from mere light entertainment. Clair's method of visual narration of combining the substantial with the fantastic, all lead us into a world that is peculiarly his; where one's sense of humor is kept alive through a melange of images which at the same time compose a somewhat bitter "study in general stupidity".

John Murdoch, CINECLUB, University of Wisconsin

Piano Accompaniment: Arthur Kleiner

ROBERTO ROSSellini was born in 1906 in Rome, a city where, with the exception of his 1947 trip to Germany to make *Germania Anno Zero*, he has lived all his life. His father was a building contractor who was reasonably well off and Rossellini, like many other Italian young men, felt under no particular compulsion to work. But in 1935 the family affairs declined, and Roberto was faced with the necessity of doing something to support himself. He drifted into the cinema world almost by chance, and more because he had friends and acquaintances in that milieu than for any more definite reason; certainly he was conscious of nothing like a vocation. He began as a dubbing technician, again largely by chance, and continued for some time in various not very exalted jobs on the technical side of dubbing; his apprenticeship to this side of film making lasted four years, and it was not until 1939 that he became a director and made his first film, a documentary about fish.

He spent some time making documentaries of one sort or another before getting his first chance to make a full-length film; his first essay in normal direction was on de Robertis' *Nave Bianca*, but he and de Robertis disagreed very violently, and the latter finished the film by himself and removed Rossellini's name from the list of credits. His next film was *Un Pilota Ritorna* (*A Pilot Returns*), one of the usual propaganda films of those days.

Shortly after this he was suspended from the Consorzio dei Registi, the Fascist trades union for directors, membership of which was essential if a director wanted to get work. He left Rome for six weeks, coming back on the fateful 8th of September, 1943, the day of the Armistice.

Two aspects of his work as a director seem rather odd in conjunction; the first is his ability, not uncommon in good Italian directors, to coax extremely natural performances from people untrained as actors; the second is his ability to get from professional actors and actresses better performances than anyone else can get. Anna Magnani has never equalled the work she gave for him in *Roma Città Aperta* and *Amore*, nor Aldo Fabrizi his performance in *Roma Città Aperta*, nor Maria Michi hers in *Roma Città Aperta* and *Paesan*; when they work for other directors they seem, in comparison, almost to lose a dimension of their characters.

The overwhelming preoccupation of Rossellini's life is to maintain his independence. As a result of this he refuses to sign contracts to direct for any normal company, and spends more time in search of backers who will allow him to make the film he wants to make in the way he wants to make it than he does in actually making the film. But since the ultimate result is such films as *Germania Anno Zero*, *Amore*, and *La Macchina Ammassacrata*, and since it is quite certain that such films could not get made any other way, we must applaud his single-minded determination.

As a director he is very quiet, frequently seeming lost in thought from which he emerges with the necessary inspiration, the obvious idea that no one else has had, and he has, as might be deduced from his films, the art of winning his actors' confidence to an extraordinary degree. Shooting a film is only the beginning for him; he lives with the film for months afterwards, doing most of the cutting himself, and superintending the later technical stages in considerable detail. He is one of the few directors who have realised that what the public sees is not what goes in the lens of the camera but what comes out of the lens of the projector, and that a director who is serious about his work has as much to do after the rushes have been developed and printed as before.

From: The Italian Cinema
by Vernon Jarratt
The Falcon Press. 1951.

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CINEMA 16 FILM NOTES 1956/1957

February 26/57

BAMBINI IN CITTA

Italy, 1946

(15 minutes)

Produced by Gigi Martello. Directed by Luigi Comencini. Camera: Plinio Novelli. Distributed by Museum of Modern Art Film Library.

This is a sensitive and strangely moving study of children at play among the ruins of Milan, although no moral is preached, no forthright effort made to enlist the sympathies of the audience. Made by a group of young people on a virtual shoestring, it attacks unadorned reality very simply, without pretension, and is indicative of the postwar trend in Italian films of concentration on reality.

"The apathy of social depression which followed the cessation of hostilities in Italy at the end of World War Two has been the theme of many notable motion pictures. *THE BICYCLE THIEF*, *UMBERTO D*, and *BAMBINI IN CITTA* are cut from the same thematic cloth, in that underlying the plot and sub-plots of these members of the genre 'neo-realism' is the apathetic depression of a decimated nation, surveying the devastation around it and trying to reconcile the past destructions with the problems of future rebuilding. This film is experimental in that it is the first of the neo-realist short films. Produced with a bare minimum of production expenditure, the film's main actor is the city. The destroyed ruins, the rubble and broken brick of Milan are by far the most sustained and cogent point of the film. Contrasted with the desolation is the future of Italy. The children of Milan play amid the ruins of the old city. To the future they cannot see. The rubble-clogged streets block their view."

Harvey Breitrose, Wisconsin Film Society

THE FLOWERS OF ST. FRANCIS

Italy (1949/50)

(80 minutes)

Directed by Roberto Rossellini. Scenario and script by Mr. Rossellini, in collaboration with Federico Fellini. Camera: Otello Martelli. Musical Background: Renzo Rossellini. English titles by Herman G. Weinberg. Released by Joseph Burstyn.

"Set in the 13th Century, this picture illustrates incidents in the life of St. Francis of Assisi, founder of the Franciscan Order. A portrait rather than a biography, it is based on the 'Fioretti de Francesco d'Assisi', the classic collection of legends and anecdotes through which the story of Francesco has been handed down through seven centuries since his death.

At first glance, nothing could be more incongruous than to see Rossellini, one of the two architects of neo-realism and creator of those violent and tragic contemporary masterpieces, *OPEN CITY* and *PAISAN*, make a gentle and reverent film about a band of itinerant 13th Century priests. In actuality, however, the motivation in these apparently so dissimilar films is the same: a portrayal of a given social situation, a rendering of its atmosphere in both psychological and factual terms..a

committed humanist approach, a search for a deeper penetration of reality. In the most profound sense of the term, all of Rossellini's films are ideological in intent.

In *FLOWERS OF ST. FRANCIS*, his aim was to illuminate an age by portraying a faith. Not many films have succeeded in conveying the particular atmosphere of the middle ages as well as this work has. This age is utterly alien to us; it has profoundly different values; it has a tempo of its own. In portraying it realistically, on its own grounds and as if it existed today, Rossellini has demanded more of his audience than many are willing to give. The film's tempo, structure and message is strange to us not because Rossellini has failed, but because he succeeded in his task. He has been true to his material; this is more than many of us can stand. Had he recreated this age merely in terms of its outer trappings without also revealing its mind and values, the critics might have found the film more acceptable.

Since he did not do so, he exposed himself to reviews which - while paying tribute to the film - nevertheless found it slow, disjointed or, in its religious message, too specialized. Fortified with these equivocal endorsements, the film faded quickly at the box office. A repeat viewing, several years later, only serves to re-affirm its stature as one of Rossellini's three most enduring works.

It is a film of faith, and of a humanistic faith at that, rather than "official", organized religion. Quite possibly, on a moral level it can best be appreciated by believers in primitive religiosity, pantheists or atheists. The head of the Order is not a "saint" but a humble human being who rejects the world for a life of poverty and piety; his followers not ordained civil servants of an established and privileged order but a tattered collection of humble, questioning, yet heroic people; the screen is filled not with miracles and institutionalized devotions, but the sounds of birds, the calm countryside, the simple acts of innocent and gentle men trying - at times desperately and with unintentionally humorous effect - to do good deeds. "In scenes of rare and and quiet grace they dance and run and sing praises to God," said one critic. Their actions, serenity, simplicity and innocence may seem naive to people raised in our grasping and competitive age; for, saintly fools that they are (unlike ourselves), they attempt to make all human suffering, all human frailties their own. The film exudes goodness, brotherhood and understanding from all its pores, as it were, without ever succumbing to sentimentality. However frail and imperfect the Brothers are, they stand up to their beliefs in fortitude and comradeship against doubts as well as brute force and conquer in the end.

In an astonishing tour-de-force Rossellini has attempted to use documentary and neo-realist techniques to convey the reality of this vanished era to us. Cold, documentary photography, stressing the greys and the blacks, evokes an image of medieval desolation. There are no actors (except for Aldo Fabrizi in the role of the tyrant), all other roles being filled anonymously by monks of the Nocere Inferiore Monastery in Rome; no sets (the film having been shot in the ancient villages of Bracciano and Soana near Rome); there is a feeling of spontaneity, an emphasis on actuality and on conveying not the popular image, but the realities, textures and smells of a particular social epoch. In its "neo-realist" immediacy and shock impact, it recalls scenes in *PAISAN* and *OPEN CITY* and succeeds equally in revealing a living social reality. This is especially evident in the masterful handling of the action and local color in the tyrant's camp. The unthinking violence, ignorance, and brute pleasures of these half-animalistic soldiers and their camp followers is fully portrayed, as is the symbolic quality of Fabrizi's weird and horrifying armor, signifying the nature of the epoch St. Francis strove against.

The film exudes a warmth and glows with passages of lyrical and poetic flavor not found to the same extent in others of Rossellini's films but very reminiscent of Fellini's work. Fellini is credited as collaborator on the scenario of *THE FLOWERS OF ST. FRANCIS* and it is tantalizing to speculate on his actual contribution to this film. The moving episode with the leper comes to mind; the wordless meeting with the tattered creature, the clanging of the bells, the horror of the outcast as the middle ages must have felt it, the moving embrace. Likewise, in the splendid encounter between the half-wit monk and the heavily armored tyrant; here the worlds of war and of brotherliness clash head-on, in an oppressive and cinematically revolutionary silence, with the entire action proceeding on a subtle psychological level without words, suddenly resulting in a reversal of the antagonists' roles, with the tyrant the vanquished and the impotent priest the victor.

In referring to the film as "semi-amateurish", some critics fail to understand Rossellini's conception. This was a simple and artless age, says Rossellini, and this is how it must be portrayed. Far from being amateurish, it is so perfectly professional as to appear artless. Even the episodic framework must be understood in this light. The film is in the nature of a chant, a folk tale handed down through generations in a haphazard and for this very reason, culturally significant, way. It does not record the historic event in its entirety; it recalls. It remembers the highlights, those incidents that have most meaning to the collective consciousness of the race. Thus, the acting, camerawork and editing are intentionally humble, sparing and frugal; and, for once, the structure and concept of a film is perfectly wedded to its content and inner meaning.

It is interesting to view this film in the context of Rossellini's other work. Historically, it is preceded by his war trilogy, *OPEN CITY*, *PAISAN* and the less successful *GERMANY, YEAR ZERO*. This was followed by his ambitious and uneven two-part *AMORE (LOVE)* dealing, as the Italian critic Mario Gromo put it, with "the end of earthly love" in its first part, *THE HUMAN VOICE* (based on Cocteau's play, starring Magnani, and never seen in America) and with "the beginning of divine love" in its second part, *THE MIRACLE*. Then comes *THE MACHINE THAT KILLS BAD PEOPLE*, a grotesque satirical effort. Rossellini is discouraged, stops working. Finally, he emerges with his uneven "para-Christian" trilogy, three ideological "message" films: *STROMBOLI*, an artistic failure; *THE FLOWERS OF ST. FRANCIS*, a work of stature, curiously neglected; and *EUROPE '51*, in which a woman acts as the "minstrel of God", and, ironically, is declared insane for having helped the humble and the poor.

With the great ideological themes of fascism and the resistance gone, and with his subsequent endeavors to create contemporary morality plays at a seeming impasse, Rossellini's creativity may have run its course. It is likely that with succeeding years, the topicality of *PAISAN* and *OPEN CITY* will serve to somewhat lessen their stature, while the universality of *THE FLOWERS OF ST. FRANCIS* will enhance its luminosity. In any event, these three films will stand as the three most mature works of this outstanding film maker.

Ainos Vogel

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, classics of the international cinema, and medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, these restrictions do not apply to our private performances.

Membership privileges

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Wednesday night... 7:15 or 9:30 PM
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Friday night... 8:30 PM
at the auditorium of the Museum of Modern Art, 11 West 53rd Street.

Sunday "brunch"... 11:15 AM
at the Beekman Theatre, 66th St. & 2nd Ave. (Coffee will be served).

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Wednesday Series	Yearly membership	\$13.50 each
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Sunday Series	Yearly membership	13.50 each
	NO OTHER RATES APPLY	
Friday Series	Yearly membership	15.00 each
	NO OTHER RATES APPLY	

1 Wednesday, March 13, 1957... Fashion High School Auditorium
Friday, March 8, 15, 1957... Museum of Modern Art
Sunday, March 10, 17, 1957... Beekman Theatre

The Prior Claim

The Film of Ideas

Controversial and thought-provoking, this curious attempt to combine science and religion features some of the most extraordinary scientific film footage ever shot. Its thesis: man's ingenuity and inventions are time and again matched by the lowliest animal life, emphasizing that he has 'prior claim' to nothing. A Moody Institute of Science Production.

The Back of Beyond

A Cinema 16 'Special'

Shown by special arrangement, this is an unusual opportunity to view the otherwise unavailable Grand Prix winner of the 1954 Venice International Film Festival: John Heyer's remarkably photographed poetic documentary, an adventure in solitude in the heart of Australia. Told in impressionist style, it offers a vivid picture of the somber beauty of this vast wilderness and its isolated dwellers, as it takes an outback mail carrier, his incongruous truck and a raft over 300 hundred miles of sand tracks, scattered way stations, remnants of forgotten communities and inland seas. Shot under intensely difficult conditions, this film also was a prizewinner at the 1954 Edinburgh International Film Festival.

2 Wednesday, April 10, 1957... Fashion High School Auditorium
Friday, April 5, 12, 1957... Museum of Modern Art
Sunday, April 7, 14, 1957... Beekman Theatre

Cops

The Comedy Classic

The imperturbable Buster Keaton, never more solemn or bewildered, finds himself once more pitted against organized society in a brilliant comedy classic. "A small, serious figure bent on self-justification, caught in a series of absurd accidents. I do not think one will soon forget the exquisite close of this picture." Gilbert Seldes

Valley of Dreams

Arne Sucksdorff's lyrical visualization of a child's fantasy, beautifully photographed in the Vestland fjord region of Norway by one of the most distinguished directors of our time. "Each of Sucksdorff's films is a new revelation of the wonders that can be accomplished by the movie camera in the hands of a true master film maker." Arthur Knight, Saturday Review

Egypt

A Cinema 16 'Special'

The most astonishing panorama of one of the world's greatest civilizations yet produced on film; a definitive exploration of the stupendous and unexpected range of ancient Egyptian art from the pre-historic period to the time of the Ptolemies.

Far from a textbook lecture, this is a consistently fascinating and ultimately awe-inspiring revelation of one of man's greatest achievements as it explores in full color the superb temple reliefs and tomb decorations; the papyrus caricatures and fairy tales; the legendary treasures of Karnak and Luxor; the statuary and the obelisks; the gods and their rituals; and a riotous profusion of artworks, sculptures and jewels in alabaster, gold, faience, jade and ivory.

Produced by Ray Garner under the auspices of the Archeological Institute of America with the cooperation of the Egyptian government, the Metropolitan Museum of Art and the Museum of Fine Arts in Boston. A New York University Release.

3 Wednesday, May 8, 1957... Fashion High School Auditorium
Friday, May 3, 10, 1957... Museum of Modern Art
Sunday, May 5, 12, 1957... Beekman Theatre

Distant Journey

Alfred Radok's unaccountably neglected masterpiece, an unrelenting epic of human suffering and degradation, recounts for all time the horror and the realities of the concentration camp universe. Intentionally intensified, non-realist film techniques (borrowing from both the expressionist and surrealist tradition) add to the dramatic impact of this unique work of film art.

"The most brilliant and the most powerful film on the subject ever made... departs from stark literalness into a strange, horrible, fantastic grotesqueness that truly comprehends those black barbarities... a quality of nightmare and madness builds up, until the final episodes of mass destruction cause a hypnosis of insanity." N. Y. Times

Special Events in addition to the 7 regular showings... free to members, held at the Fashion High School Auditorium on Tuesdays (8:00 PM) and Wednesdays (7:15 and 9:30 PM) on dates below....

An Interview with John Huston

(date to be announced)

The creator of *Moby Dick*, *The Maltese Falcon*, *The Treasure of Sierra Madre* and *The Asphalt Jungle* in a rare public appearance.

Rossellini's "The Flowers of St. Francis" February 26th & 27th

An unexpected work by the maker of *Open City* and *The Miracle*, this neglected achievement of the humanist cinema sketches subtle and haunting episodes in the life of a fervent and innocent seeker of human happiness. Scenario by Rossellini and Fellini (*La Strada*).

"A humble, poverty-stricken story lighted only from within, conceding nothing to popular taste in entertainment." — Wasten, N. Y. Post
Also: *Bambini in Citta*, sensitive study of Italian slum children.

Despair and Affirmation: 2 films

(March 26th & 27th)

No More Fleeing (Nicht Mehr Fliehen)

Possibly the most important avant-garde film of the decade, Herbert Vesely's feature-length work offers a devastating comment on the European mood in mid-century: A macabre universe of impotence and absurdity, peopled by ambiguous travellers, finally explodes into senseless violence. A paraphrase of mankind's atomic cul-de-sac (clearly influenced by existentialism), this highly controversial film was shown at all major 1955 international film festivals. Startling 12-tone music and experimental sound.

Pleasure Garden

A comic (yet ideological) fantasy with music celebrating the victory of sensual pleasure and love over prudery and authoritarianism. By James Broughton;

Screening of 1957 Flaherty Award-Winners (April 16th & 17th)

One of Cinema 16's most popular events—co-sponsored by City College of New York—features the year's best documentary films, as selected by Bosley Crowther, N. Y. Times; Frances Flaherty; Richard Griffith, Museum of Modern Art; Otis Guernsey, N. Y. Herald Tribune; Hans Richter, City College; Cecile Starr, Saturday Review; Amos Vogel, Cinema 16; Archer Winsten, N. Y. Post.

A Weekend of Screenings at George Eastman House

in Rochester will once again be organized for members interested in sampling the otherwise unavailable treasures of one of the world's leading film museums at special screenings introduced by the curator Mr. James Card. Program includes some of the screen's greatest films and stars.

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CINEMA 16 FILM NOTES 1958/1957

THE PLEASURE GARDEN

Great Britain 1952

38 minutes

Written and directed by James Broughton. A Farallone Films Production, presented by Flights of Fancy. Assistant Director and Film Editor: Kermit Sheets. Camera: Walter Lassally. Music: Stanley Bate. In charge of production: Lindsay Anderson. Distributed by Film Images.

Cast: Hattie Jacques, Kermit Sheets, Jean Anderson, John Le Mesurier, Diana Maddox.

James Broughton, the California poet film-maker whose earlier films have attracted world-wide attention, produced THE PLEASURE GARDEN in England under the aegis of the British Film Institute. Made with a professional cast and shot entirely in the ruined gardens of the Crystal Palace in London, the film has won honors at the Edinburgh Festival of 1953 and a special prize at the Cannes Festival in 1954.

This is a comic fantasy with music celebrating the victory of the pleasure principle. A romantically decayed park lies under the yoke of a puritanical Minister of Public Behavior who is determined that none of its visitors shall enjoy themselves. The pleasure-seekers are an odd lot, all lovelorn and given to day-dreaming: a girl who wants to be a statue, a sculptor trying to find reality in abstraction, a bird-watching widow, a lonely girl named Bess chaperoned by a battle-axe of an aunt, a roving cowboy, a pretty cyclist hoping to run down a husband. The funereal Minister, having made them unhappier still, tries to expel the idlers and turn the garden into a cemetery; but a portly fairy godmother, Mrs. Albion, comes to the rescue with some impish magical tricks and launches a rebellion against all killjoys.

Despite its philosophic implications, Broughton tells all this in terms of pure farce, tinged with delicious irony and delicate lyricism. The characters move as if in a ballet, they burst into song without provocation, and in their condemned Garden of Eden long resolutely for a happier world. This light-hearted extravaganza is photographed with Broughton's uncanny ability to cast a velvety glamour over even the most mundane object, and with his unfailing instinct for odd and absurd detail. The charming music is by Stanley Bate.

"In Chaplin, in Rene Clair, Buster Keaton, Jacques Tati, we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they daren't, sees and sings out of himself, and never dilutes a joke or a movement. THE PLEASURE GARDEN thus combines, so far as we are concerned, the pleasures of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire and laughter without a dead moment."

- William Whitebait in Sight & Sound

MARCH 26/27

NO MORE FLEEING (NICHT MEHR FLIEHEN) Germany, 1955

65 minutes

An experimental film by Herbert Vesely. Production: Filmaufbau. Script: Herbert Vesely and Hubert Aratym. Assistance: Raimond Ruel. Camera: Hugo Holub. Cutting: Caspar Van Den Berg. Music: Gerhard Rühm.

Cast: Sapphire...Xenia Hagman; Gerard...Hector Mayro; Ines...Ditta Folda

This film has no plot in the usual sense of the word. Its thesis is the absurdity of an existence grown senseless, an existence where the customary actions of everyday life have lost their meaning and where performing them only drags one deeper into absurdity. No More Fleeing approaches this situation through the example of two fugitives who at a given moment happen to come to an end of their flight, without finding the ground for a new, reasonable existence.

"Power streaming into a vacuum," thus the director himself paraphrases the situation of the fugitives, "that is the arrival of the fugitives in a place called 'Zero.' For the fleeing, existence in Zero is profoundly absurd. Their whole existence is flight, and flight only. So in Zero they keep on fleeing, with the flight continuing to lead them deeper on into Zero. Albert Camus shows the solution of this existential problem of the Fleeing where he says:

'If one intends to derive a rule for action from the sense of absurdity, this makes murder at least something indifferent, and consequently, something possible. If one believes in nothing, if nothing has any sense and if we can acknowledge no value whatsoever everything is possible and nothing of importance. There exists, then, neither pro nor contra, the murderer is neither wrong nor right. One may poke combustion furnaces just as one would dedicate oneself to nursing lepers: Wickedness and virtue are chance or humour.'

And thus the formula of their existence crystallizes under an ardent sun; it is the feeling of increasing absurdity, ending in terror and murder."

The film opens upon a desolate scene: a stone-covered desert in glaring sunlight, dried-up trees, sand, and the hint of a road stretching across it. This landscape immediately crystallizes that climate of the absurd, of beauty and terror which dominates the entire film. While the truck, swaying, comes nearer on the track, a voice becomes audible defining the locality and pronouncing warning. Blended into this are the broadcast reports of an anonymous police wireless, interrupted by jamming and whistling. The truck passes three posters: Warning; DANGER! STOP! - then comes to a dead halt in the desert sand.

At some distance there is a settlement: dilapidated walls enclosing nothing but their own shadows; rudimentary tokens of a civilization - telegraph poles, standing there without relation to anything, a railway line, an abandoned crane, remainders of a filling-station, empty tanks that respond resoundingly when touched, and a window-less square tower with the trigonometric Cipher painted on it, "Point Zero."

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The fugitives are a beautiful and elegant lady, Sapphire, and the driver of the truck, Gerard. The statuesque countenance of the woman reflects equally kindness and indifference, wisdom and ennui, smiling terror and distant sympathy, and that distilled quality of thought conditioned by the climate of absurdity. In sharp contrast to this cultivated and conscious figure is Gerard, dull, efficient, the primitive of the machine age who, with an ant-like industry keeps himself busy in this sphere of Nothing, never stopping to reflect upon ultimate significances.

There is also Ines, the girl to this landscape, flies buzzing around her: she being the last bridge leading from absurdity to the sphere liable to human performance. And the cretin-like child, who incessantly, mute and incomprehending, packs stone on stone, shell on shell, with no recognizable meaning whatsoever, and thus participates in Nothingness.

The situation of the travellers passes through different stages throughout which the feeling of the absurd is ever increasing. While Sapphire in her new "room" celebrates the trained rites of her up-to-now existence, applying elaborate make-up before a mirror, donning her silver-gray cocktail gown, and contemplating her robes, Gerard "fraternizes" with the autochthonous girl, Ines. The oppressive consciousness of the absurd is eventually discharged into senseless deed: Gerard murders the girl Ines.

NO MORE FLEEING deals with one of the symptoms of contemporary decline: the murder without cause, without motive and beyond moral assessment. A human being is murdered. No one cares, no one demands punishment, there is no law, nor would there be anyone to enforce it. The police concerns itself with the legality of passports, not with the crime: for when life itself has become absurd, crime seems without consequence. Someone is murdered, someone could have been saved; but since good and evil no longer exist, it does not matter. This is the theme of the film, as it is of the work of Malraux, Camus and Gioran.

The work analyzes the states of a meaningless existence, a hopeless automatism of everyday life against which no flight can be successful, and lays bare those moments which lead to explosion or discharge by murder. Vesely does not construe a logical plot, he piles up sequences of torturing monotony and stimulating desolation. The mechanism of daily ongoing, dejavus, day dreams, and associations penetrate each other, pictures of poetic beauty and abstract rational language overlay each other.

In wide arches the theme is taken up again and again, circumplayed, and carried on in fugue-like development. The lack of continuous dramatic tension is compensated by visual and aural stimulations. The choice of camera angles and settings reminds of the bizarre strangeness of Dali's and di Chirico's work, an atmosphere greatly enhanced by Gerhard Rühm's twelve-tone score.

The photography possesses the coarse-grainedness of newsreels - spontaneously one feels reminded of the reportages on atom bomb experiments in New Mexico, Australia, or the Pacific. It emphasizes the documentary character of this motion picture - though not in the sense of naturalistic reproduction.

The phases of the film's development are immediately expressed on the visual plane: conflicting shifts of the characters in the depth of space produce a dissonant tension dissolved into linear driving shots, panoramic camera movements, and

fixed shots; Gerard's protesting cry against the hostile muteness of the environment is transposed into a quick montage of angular pillars and cylindrical boilers in camera angles of changing and shifting perspectives, answered by the long still shot of an endless landscape; a tearing, hard-jerking camera movement marks Gerard's intrusion into the settlement, seeking with vague circular motions to catch the travelling helplessness. Visual and aural reminiscences of previous events recur - thus these are introduced, abandoned, touched anew, varied, and repeated.

Manipulation of the soundtrack - which is, together with the suggestive handling of images, Vesely's remarkable strength - is weird and poignant. Music is introduced in a quite elementary manner; sounds, too, even spoken comment, become musique concrete. "The specific difficulty in conceiving this score," 25-year-old composer Gerhard Rühm told us, "consisted in the fact that great contrasts in style (boogie, contrapuntal materials, aggressive heavily-condensed sound agglomerations) had to be brought down to a denominator which would assure integration. I tried to solve the problem by using only one twelve-tone scale from which all musical momentum in this film is derived. A fugue finally draws the thematic resumé. The closing music, approaching cool-style, nullifies this dependence on the scale. The scale's binding quality has been nullified by Sapphire's flight after the murder. What remains is a sort of blank, an irresolute waiting." This last sequence appears remarkable also from a purely aesthetic and musical viewpoint: above open piano-forte chords and an ostinato percussion, a clarinet moves in strangely crystalline, broken lines of lasting cogency.

The Viennese avantgardist Herbert Vesely, now aged 25, made his name known for the first time four years ago, when he appeared in Germany with a 16 mm short film An diesen Abenden (On These Evenings). Before he made that film he had for three terms studied literature, art and theatrical history, tried his hand at various skills in Viennese film studios, and undertaken several cinematographic productions with rather primitive means, attempting to find a visual equivalent to music. One of these experiments was a short pacifist film inspired by Franz Kafka's story "The Penal Colony". This film was evidence enough of his talent for the Austrian Bundeskanzleramt to give him the chance of realizing his first greater project, An diesen Abenden, an attempt at a filmic interpretation of the poem The Young Maid-servant by George Trakl, the early Austrian expressionist.

The attention which this film attracted everywhere eventually made it possible for the young director to be given the chance to create a more extended motion picture. The producer, Filmaufbau G.m.b.H. Göttingen, granted DM 45,000 and the Ministry of Education of the Federal State Nordrhein-Westfalen made the remaining DM 45,000 available, and Vesely was given carte blanche for his first full-length film. In July 1954 he was able to go to Spain for the shooting, and in May 1955, during the Dokumentarfilmtage Mannheim, the release of No More Fleeing took place.

(program notes by Enno Patalas, Herbert Vesely, Gerhard Rühm.
Part of this material appeared in the magazine FILM CULTURE)

March 1957

THE PRIOR CLAIM

U.S.

(50 minutes)

A Moody Institute of Science Production, featuring Dr. Irwin A. Moon.
Distributed by the Religious Film Library.

Controversial and thought-provoking, this attempt to combine science and religion features some of the most astonishing scientific film footage ever shot. Produced by the Moody Institute of Science, West Coast Branch of Chicago's famed Moody Bible Institute, it is one in a series of films collectively entitled "Sermons from Science" and widely distributed to schools, churches and civic groups all over the world. Each of the films aims to prove that "scientific marvels are in conformity with biblical truth". In THE PRIOR CLAIM, this approach is used to indicate that "humble plants and animals have anticipated man's greatest inventions and ingenuity, emphasizing that he has 'prior claim' in nothing - God has been there first!"

While the message of this film may be debatable, its filmic quality is not. It is shown here as an unusual example of "the film of ideas", made doubly effective by the over-all quality of the production.

THE BACK OF BEYOND

Australia 1953

(60 minutes)

A Shell Film Unit Production directed and written by John Heyer.
Camera: Ross Wood. Music: Sydney John Kay. Dialogue and narration:
Douglas Stewart and John Heyer. Not in distribution.

Shown by special arrangement, this is an unusual opportunity to view the otherwise unavailable winner of the Grand Prix (Highest Award) of the 1954 Venice International Film Festival, John Heyer's poetic and impressionist documentary, an adventure in solitude in the heart of Australia. A somber glimpse of a vast wilderness and its isolated dwellers, it takes an outback mail carrier, his incongruous truck and raft over the Birdsville Track, three hundred miles of scattered way stations, sand tracks, remnants of communities and inland seas. Here Tom Kruse maintains a bi-monthly transportation service, providing a link between the few small outback settlements and scattered cattle stations, and the outside world. This film also won an award at the 1954 Edinburgh International Film Festival.

To make the film, the production crew travelled over 6000 miles and lived for three months in almost complete isolation in the sand and stony deserts of the Lake Eyre basin in Central Australia. Four vehicles carried the ten members of the Unit, their food and supplies, plus an electric generator, wind machine, the camera and sound equipment. Once the Unit left Marree in the north of South Australia, it had to be entirely self-supporting. This meant carrying food, gas, water, medical supplies, technical equipment and replacement parts. The Unit was equipped with

two-way radio and kept in touch with the Flying Doctor Radio Base some 500 miles away. Lack of water and its instant evaporation, dust in the cameras, and keeping the seemingly millions of flies off the lens and food were only some of the rather unconventional problems encountered by these documentary film makers.

John Heyer, writer-director of the film is one of Australia's outstanding film-makers. He worked with Harry Watt during the production of The Overlanders and was one of the young directors who produced the Australian National Film Board's first films, including Native Earth (1946), Journey of a Nation (1947) and The Valley is Ours (1948). In 1949 after a spell of nearly a year in Britain, he left the Film Board and became a producer for the newly formed Australian Shell Film Unit and later was made responsible for all production, distribution and exhibition. BACK OF BEYOND is the Unit's first important film.

The Shell Film Unit is one of the oldest and best known documentary film units in the world. First formed in London in 1933 by Arthur Elton, it has been responsible for a large number of outstanding documentary productions and international prizewinners, including THE RIVAL WORLD, recently shown by Cinema 16. Many of the theories and techniques of the documentary and scientific cinema were developed by this Unit, which has to its credit more than three hundred films produced in several countries, with about 25 new productions being added each year. Allied to its production unit is a world-wide system of distribution through film libraries, mobile projection units and theatres.

It is ironical that THE BACK OF BEYOND which garnered Shell more international awards than any other of its films, is not being distributed in the U.S. and had to be obtained for this showing by special arrangement. According to the magazine FILM CULTURE and stories in the European film press, this is because the film fails to mention the Shell Company by name, since the Australian Royal Mail shown in it, uses another brand of gasoline...

DETAILS OF THE TRIP TO EASTMAN HOUSE IN ROCHESTER

(scheduled for Decoration Day Weekend) will appear in the April and May program notes. If for some reason you do not plan to attend the April and May showings, and are interested in the trip, send us a self-addressed, stamped envelope and we shall be glad to send you a copy of the announcement as soon as it becomes available. (No further details of this trip are available at present.)

A SPECIAL DISCOUNT TO CINEMA 16 MEMBERS

is being offered by the Baronet Theatre, 59th Street at 3rd Avenue, during its current Festival of Great French Films scheduled to run for at least four months and featuring Port of Shadows, The Well Digger's Daughter, The Devil's Envoys, Grand Illusion, Antoine and Antoinette, The Lovers of Verona, Under the Roofs of Paris, Bizarre Bizarre, Beauty and the Beast, Harvest, Carnival in Flanders. Upon presentation of your membership card at the box office, you will be admitted to any performance (afternoon or evening, including Saturdays and Sundays) for

74¢

(Regular admission price is \$1.25 afternoons, \$1.50 at night) Consult your daily newspaper for programs. We suggest you take advantage of this very unusual offer.

tear off and mail this coupon with your remittance at your earliest convenience
to Cinema 16, 175 Lexington Avenue, NYC 16:

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CINEMA 16 FILM NOTES 1956/1957

April

VALLEY OF DREAMS (A Tale of the Fjords) Sweden, 1948

11 minutes

A Svensk Filmindustri Production by Arne Sucksdorff. Distribution:
Encyclopedia Britannica Films.

(The commentary of this film has been added by the American distributors in an
attempt to make it more palatable to child audiences; it is not seriously harmful
to the beauty of the film.)

"The films of Arne Sucksdorff (The Great Adventure) fall into no conventional
category. None can be readily defined as a documentary, experimental, educational,
scientific, or even as a nature film. For these pictures are completely Sucksdorff's
own, reflecting both his special interests and his particular philosophy. In making
them, Sucksdorff is at once writer, director, cameraman, editor and sound tech-
nician. All the elements of film making, Sucksdorff himself moulds and synthesizes
into the final picture, often spending as much as six months on a single ten-minute
subject.

VALLEY OF DREAMS is a fantasy on a child's plane, a projection of the
imaginings and yearnings of a little girl who dreams of the world on the other side
of her valley. It is a lyric piece, reminiscent of nothing so much as the work of
Robert J. Flaherty - the little child, the wise grandparent, and nature seen with an
artist's eye. In fact, the whole body of Sucksdorff's work invites comparison with
Flaherty's. Like Flaherty, Sucksdorff seeks the far-off places. Like Flaherty, he
shows man against nature, or records a remote pattern of life relatively untouched
by civilization. The same kind of camera perception, the ferreting out of detail,
the anticipation of movement - marks the work of both men." - Arthur Knight

(Mr. Knight is film coordinator of CBS-TV's Odyssey; Saturday Review film critic;
author of the forthcoming book on the cinema, The Liveliest Art (Macmillan))

THE ANCIENT WORLD: EGYPT

U.S.A. 1955

66 minutes

Produced, directed, written and photographed by Ray Garner under
the auspices of the Archeological Institute of America with the co-
operation of the Egyptian Government. Music: Menelaos Pallandios.
Voice: Michael Kane. Distributed by New York University.

This is the first in a series of feature-length documentary films on ancient
civilizations produced by Ray Garner. Mr. Garner began his connection with arche-
ology as staff cinematographer for the Rainbow Bridge-Monument Valley Expedition
1937. In the following year he went to Africa where he and his wife Virginia produced
ten short documentary films on the tribes of the Belgian Congo, French Cameroon
and Northern Rhodesia. Since the war the Garners have made a number of archeo-
logical shorts, and have completed their second feature, GREECE.

It is a tribute to them that they were able to produce a feature-length film

consisting entirely of objects, monuments and artifacts without imposing on the audience's patience. Far from a textbook lecture, it emerges as a true revelation of one of man's great achievements, as it explores the temple reliefs and tomb decorations, the papyrus caricatures and fairy tales, the treasures of Karnak and Luxor, the gods and their rituals. All the monuments were photographed without the distracting intrusion of modern life; many objects were photographed in Egypt, others in museums. The whole results in a dramatic yet scientifically accurate portrayal of the stupendous range of ancient Egyptian art from the pre-historic period to the time of the Ptolomies.

On Sale In Lobby For Forty Cents:
PERSPECTIVE OF THE ARAB WORLD
an anthology of articles, short stories, poems, paintings and essays
by contemporary Arabian Writers and artists, published by Inter-
cultural Publications in cooperation with The Atlantic Monthly.

COPS

U.S.A.

18 minutes

Written and directed by Buster Keaton and Eddie Kline. With Buster Keaton. Distribution by Museum of Modern Art Film Library.

"Buster Keaton started work at the age of 3½ with his parents in one of the roughest acts in vaudeville ('The Three Keatons'); Harry Houdini gave the child the name Buster in admiration for a fall he took down a flight of stairs. In his first movies Keaton teamed with Fatty Arbuckle under Sennett. He went on to become one of Metro's biggest stars and earners; a Keaton feature cost about \$200,000 to make and reliably grossed \$2 million.

In a way his pictures are like a transcendent juggling act in which it seems that the whole universe is in exquisite flying motion and the one point of repose is the juggler's effortless, uninterested face. No other comedian could do as much with the dead pan. He used this great, sad, motionless face to suggest various related things: a one-track mind near the track's end of pure insanity; mullish imperturbability under the wildest of circumstances; how dead a human being can get and still be alive; an awe-inspiring sort of patience and power to endure, proper to granite but uncanny in flesh and blood. Everything that he was and did bore out this rigid face and played laughs against it. When he moved his eyes, it was like seeing them move in a statue. His short-legged body was all sudden, machinelike angles, governed by a daft aplomb. When he swept a semaphorelike arm to point, you could almost hear the electrical impulse in the signal block. When he ran from a cop his transitions from accelerating walk to easy jogtrot to brisk canter to headlong gallop to flogged-platoon sprint - always floating, in order as an automatic gearshift. He was the only major comedian who kept sentiment almost entirely out of his work, and he brought pure physical comedy to its greatest heights. Beneath his lack of emotion he was also uninsistently sardonic; deep below that, giving a disturbing tension and grandeur to the foolishness, for those who sensed it, there was in his comedy a freezing whisper not of pathos but of melancholia.

from James Agee's Comedy's Greatest Era (Life Magazine)

A REMINDER

FRIDAY SECTION II MEMBERS: Your May date has been changed to May 10th.
SUNDAY SECTION II MEMBERS: Your May date has been changed to May 12th.

GARBO! KEATON! BARRYMORE! CHAPLIN! A WEEKEND OF SCREENINGS AT EASTMAN HOUSE, ROCHESTER: OUTSTANDING CINEMA CLASSICS NOT AVAILABLE ELSEWHERE May 30 - June 2 (Decoration Day Weekend)

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MOTION PICTURE HERALD, MARCH 10, 1936

by LAWRENCE J. QUIRK

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precious motion pictures that hit the high spots of the art-industry's historical development and cultural growth are stored and regularly shown with the permission of their original studio makers.

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More



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CINEMA 16 FILM NOTES 1956/1957

April 16/17

AWARD PRESENTATION AND SCREENING OF THE WINNERS OF
THE EIGHTH ANNUAL ROBERT FLAHERTY FILM AWARD
sponsored by the Institute of Film Techniques of the City College of New York

Titles of prize-winning films and order in which they are to be
shown will be announced at the start of the program

The Robert Flaherty Film Award was established in an effort to provide public
recognition for "outstanding creative achievement in the production of films of a
factual nature." It honors the year's best documentary films, recognizing especially
those film makers who attempt to strike out in new directions. Thus the technical
finish of a lavish production is often of less interest to the judges than a low-budget
item which has something new to say or which uses the film medium creatively.

Prize-winners in previous years have included: "Louisiana Story," "Images
Medievaes," "Conquest of Everest," "Grievance," "Out of Darkness," "Argument in
Indianapolis," "Jazz Dance," "All My Babies," "The Back of Beyond," "Christ Among
the Primitives," "Angry Boy," "Pacific 231," "The Pirogue Maker," "Sunday by the
Sea," "The Garden Spider," "The Naked Eye".

The Award is sponsored by the Institute of Film Techniques at City College,
which (under its director George C. Stoney) offers a large variety of day-and night-
time courses in all aspects of motion picture production, history and appreciation.
At present the Institute has an enrollment of over 200 students.

The panel of judges of this year's Award consists of:

Bosley Crowther - film critic, The New York Times
Thorold Dickinson - Chief, Film Services, United Nations
David Flaherty - Secretary, The Robert Flaherty Foundation
Richard Griffith - Curator, Film Library, Museum of Modern Art
Otis Guernsey, Jr., - Film and drama section, N. Y. Herald-Tribune
Arthur Knight - film critic, The Saturday Review of Literature
Hans Richter - Director Emeritus, Institute of Film Techniques
Cecile Starr - columnist, Saturday Review and House Beautiful
Amos Vogel - Director of Cinema 16 Film Society
Archer Winsten - film critic, The New York Post

Mr. Arthur L. Mayer, President of the Independent Distributors Association of
America, will act as spokesman for the panel of judges. Tonight's award presen-
tation and screening of the prize-winning films is under the joint sponsorship of
City College and Cinema 16.

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THE FOURTH AMERICAN FILM ASSEMBLY

April 22 - 26, 1957

AT THE STATLER HOTEL IN NEW YORK

sponsored by the Film Council of America

New educational, industrial and cultural films will be presented in competition at the American Film Assembly, at New York's Hotel Statler, April 22 through April 26. The public is invited.

Screening and workshop sessions are scheduled for evenings as well as mornings and afternoons. Over 200 short films in twenty-three categories are competing for Golden Reel Awards.

In addition, the week long program will include workshops in industrial, educational, and cultural films, film evaluation critiques, slidefilm competitions, and audio-visual exhibits.

A luncheon on Tuesday, April 23, will feature an outstanding film celebrity speaker.

Golden Reel Awards (Oscars of the 16mm field) will be distributed at a gala banquet on Thursday night, April 25.

The week program is geared to the interests of film users in the fields of education, recreation, community affairs, religion, health, medicine, arts, business, and entertainment.

Film producers, distributors, production talent, and students of film production, will find the programs planned for their interests too.

Registration fee for the entire week is \$ 4.00; for the day \$ 1.50. The April 23 Luncheon is \$ 4.50, and the April 25 banquet is \$ 10.00.

Registration: Monday morning, April 22, at the Statler Hotel.

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CINEMA 16 FILM NOTES 1956/1957

MAY

THIS IS THE LAST PERFORMANCE OF THE SEASON

There will be no showings during the summer. If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires with this performance (i.e. if you joined prior to our first performance last Fall) you can send us your renewal now (and out of sheer surprise, we will send you two additional guest tickets) or you will hear from us around Labor Day. We want to thank all of you for having been with us this year and we hope that we have succeeded in entertaining and stimulating you and that your membership has been a rewarding one. "See you in the Fall!"

Cinema 16

DISTANT JOURNEY

Czechoslovakia, 1948

92 minutes

A Czechoslovak State Studios Film produced by the VIIIth Production Group. Direction: Alfred Radok. Camera: Josef Strecha. Story: M. Drvota Eric Kolar and Alfred Radok. Music: Jiri Sternwald. Editing: Jirina Lukesova. Sets: Jan Pacak. Sound: Josef Vlcek.

Cast: Dr. Hannah Kaufman..Blanka Waleska; Dr. Tony Bures..Otomar Krejca; Mr. Kaufman, Hannah's father..Viktor Ocacek; Mrs. Kaufman..Zdenka Baldova; Johnny, Hannah's brother..Jiri Spirit; Prof. Reiter..Eduard Kohout.

"There are realistic human situations and events with which realistic writing cannot cope; there are mass human experiences of which all the details may be known but which cannot be covered by reportage; not because of their range or complexity but because of an inherent quality of unbelievableness. Among such realities is the Nazi extermination of six million Jews: authenticated in detail, challenged by no responsible person, accepted by historians and public alike, believed because it is undeniable, it is tacitly denied effective perception. The reason is that the mind is being asked to perceive by the factual mode a fact which must first become a myth-a satanic myth - before it can be perceived as a fact."

Maurice Samuel in New York Times Book Review

"From behind the Iron Curtain - from the Czechoslovak State Film Studios, which, of course, are subject to the direction of the Czechoslovak Government - has come, none the less, the most brilliant, the most powerful and horrifying film on the Nazis' persecution of Jews that this reviewer has yet seen. The faint of heart, however curious, are advised to see it at their own risk."

For the authors, director and producers have here created on film a sense and conception of torment that compares with Dante's "Inferno" in words. Using a high class Jewish family of Prague as their central characters and the wedding of the daughter of this family to a Gentile as a point of departure, they have brilliantly worked a combination of the personal dramas of these people's tragic lives with towering news shots of Nazi power and arrogance and fearful images of the concentration camps.

The personal dramas are not novel, though they do have a new authority which derives from credible presentation and excellent performance by a fine Czech cast. They simply recount the slow destruction of a family, ripped asunder in agonizing bits, with the daughter, a graduate physician, and her "Aryan" husband the last to go.

But the whole accumulation of terror through the clever construction of this film - through the awesome intercutting of news footage frighteningly accompanied by pounding drums, and spectacles of driven mobs in ghettos - this is novel, indeed. The director, Alfred Radok, has got images of human degradation and despair, intensified by garrish stylization, that cause the mind (and the stomach) to reel. A quality of nightmare and madness builds up as the film goes along, until the final episodes of mass destruction cause a hypnosis of insanity.

As you readily can see, this picture departs from the stark literalness of other films on this theme into a strange, horrible, fantastic grotesqueness that truly comprehends those black barbarities. Music, we must add, is beautifully and most effectively employed to jangle and confuse the emotions and eventually to rasp the nerves."

New York Times

.....

Attention should be drawn to the film's "concurrent action" technique, believed to have been used in a feature film for the first time. This technique simultaneously reveals both the personal drama of the characters in the film and the historic background against which their story is unfolding by means of a superimposed picture. Additional dramatic impact is provided by intentionally intensified, non-realist film techniques, borrowing from the expressionist and surrealist tradition (such as the deliberate disjointedness of the film, suggesting the chaos in the minds of people unable to comprehend the incredible.)

To understand some of the outdoor scenes, it is well to bear in mind that the territory of the 'Ghetto Terezin' actually encompassed an entire city (Theresienstadt).

IF YOU ARE DRIVING TO ROCHESTER BY CAR and are willing to take other members with you (expenses shared) or if you want us to put you in touch with someone who is going by car, phone Jack Goelman 9-11 AM at MU 9-7288.

IF YOU CANNOT MAIL IN YOUR EASTMAN HOUSE APPLICATION BY MAY 15 phone Mr. Goelman and he will try to accommodate you.

NEW CATALOG OF AVANT-GARDE FILMS available for rental by film societies or individuals may be obtained on request from Cinema 16, 175 Lexington Avenue New York City 16.

CARBO! KEATON! BARRYMORE! CHAPLIN! A WEEKEND OF SCREENINGS AT EASTMAN HOUSE, ROCHESTER: OUTSTANDING CINEMA CLASSICS NOT AVAILABLE ELSEWHERE May 30 - June 2 (Decoration Day Weekend)

We have just completed arrangements for our second annual CINEMA 16 FILM MARATHON AT EASTMAN HOUSE in Rochester. This three day visit to the world's leading film museum promises to be (as it was last year) one of our most exciting events of the season. Since the films in Eastman House's library cannot be rented or loaned but only viewed on the premises, they have been able to collect films that are completely (and forever) unavailable elsewhere. This fabulous collection is now "thrown open" to us for a three day 'orgy' of special screenings consisting of some of the choicest motion pictures, which even we in New York cannot ever show.

DINNER AT EIGHT Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Love, Billie Burke, Madge Evans, Jean Hersholt
LOVE Greta Garbo and John Gilbert!
NANA Jean Renoir's legendary classic: Werner Krauss and Valeska Gert
GO WEST One of Buster Keaton's most famous feature films
DR. MABUSE Fritz Lang's legendary (and totally unavailable) classic: Social criticism disguised as thriller
IT Clara Bow in the film that added a new word to the language
THE MERRY WIDOW Von Stroheim's famous work, with Mae Murray, John Gilbert.
TWENTIETH CENTURY Howard Hawk's comedy riot: Carole Lombard & Barrymore
CIRCUS The legendary Chaplin feature
SHANGHAI EXPRESS Joseph von Sternberg directs Marlene Dietrich, Clive Brook and Anna May Wong in a story of passion and intrigue
DRACULA the great horror classic, starring Bela Lugosi
A DOG'S LIFE, THE PILGRIM AND THE IDLE CLASS Three of Chaplin's masterpieces, completely unavailable elsewhere, including his famed anti-war classic
DR. JEKYLL AND MR. HYDE John Barrymore in one of his greatest roles
DIARY OF A LOST ONE The legendary Pabst feature, a psychological drama
BROKEN BLOSSOMS D.W. Griffith classic (Lillian Gish, Donald Crisp, R. Barthelmess)
HIS FIRST FLAME A hilarious opportunity to verify Harry Langdon's genius
PASSION Ernst Lubitsch's masterpiece, starring Pola Negri and Emil Jannings.

There will also be a tour of the film museum proper. Our group will include several film critics and film historians, as well as Amos Vogel and Jack Goelman of C 16.

MOTION PICTURE HERALD, MARCH 10, 1954

by LAWRENCE J. QUIRK

This MOTION PICTURE HERALD staff man went on a weekend film-viewing marathon recently that made those pie-eating contests up-country look like sissy stuff. For some 27 hours, with time off for a wink of sleep and a breath of air, he and some 170-odd other folk did nothing but look at vintage films until they were cross-eyed. The cine-madriests, most of them with the Cinema 16, Inc., film society, New York, were part of a pilgrimage, organized by that group, to the Mecca of all film devotees, the George Eastman House in Rochester, N. Y., where

precious motion pictures that hit the high spots of the art-industry's historical development and cultural growth are stored and regularly shown with the permission of their original studio makers.

One group of 77 got to Rochester about 2:30 A.M. Saturday, hopped out of bed at Treadway Inn five short hours later for a quick breakfast, and then staggered a half-mile up East Avenue to the Eastman House's handsome, modern Dryden Memorial theatre built in 1950 by Mr. and Mrs. George R. Dryden in memory of Mr. Eastman, where at 8:30 A.M. a marathon schedule of showings began.

They were joined by 31 others who drove up, a score from Canadian film groups, and several score good citizens of Rochester and

environs, who arrived for the regular showings. The group came up for air to consume a quick box lunch sent up from Treadway Inn about noon, then back to the auditorium for five more hours. After a brief supper break, the hardy group filed back into the auditorium, where they remained until 2:30 A.M. Sunday morning in rapt contemplation of the vintage wonders of the screen.

In the small hours of the night, the pilgrims wended their weary way back to Ye Treadway Hostelry, where they bunked in, but not for long. Four hours later they were up again for more films, lasting until early Sunday afternoon. Then those still able made for the "week-end" train.

More

MEMBERSHIP PRIVILEGES

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

Free admission to all programs—a minimum of 10 performances per year:
 ■ 7 regular screenings... held once a month except for summer months.
 The programs for the first 5 screenings are listed in this circular.
 ■ 9 special events... consisting of films not suitable for regular screenings because of subject matter or treatment; interviews with prominent film artists; previews of films not yet released. These events are listed on reverse side.

Choice of Wednesday, Friday or Sunday Series (identical programs):
 ■ Wednesday night... 7:15 or 9:30 PM
 at modern Fashion Industries Auditorium 225 West 24th Street.
 ■ Friday night... 8:30 PM
 at auditorium of Museum of Modern Art, 11 West 53rd Street.
 Enjoy the art exhibits in the Museum lounge!
 ■ Sunday "Brunch"... 11:15 AM
 at New York's most historic art theatre, the Beekman, 66th Street at 2nd Ave.
 Coffee will be served!
 2 free guest tickets per season for Wednesday members; 1 for Sunday members.
 Free subscription to "C 16 Film Notes" distributed at each performance.
 Discounts at art theatres; on film books, magazines, equipment.

MEMBERSHIP RATES:

Early enrollment is advisable due to limited seating capacity. Consult accompanying letter for details of special introductory offer.

Wednesday Series	\$13.50 each 11.50 each 10.00 each	Yearly membership Any two memberships Any five or more memberships
Sunday Series	13.50 each no other rates apply	Yearly membership
Friday Series	15.00 each no other rates apply	Yearly membership

Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

CINEMA 16

175 Lexington Avenue, New York 16, New York, Murray Hill 9-7288
 incorporated as a non-profit cultural society under state and federal laws.

1 Wednesday, October 16, 1957... Fashion Industries Auditorium
 Friday, October 18, 23, 1957... Museum of Modern Art
 Sunday, October 20, 27, 1957... Beekman Theatre

A Moment in Love

A startling and lovely dream pastoral, subtly colored, unites two lovers in their moment of passion. A dance drama by Shirley Clarke. Special Citation, Creative Film Foundation; prizewinner, Edinburgh International Film Festival 1957. "A rare, striking fusion of movie imagery and choreography (Anna Sokolow's), beautifully designed and realized!" The New York Times

A Cinema 16 Premiere

The Children are Watching Us

At last available, Vittorio de Sica's first masterpiece, preceding *Shoeshine* and *Bicycle Thief*. A delicate and intensely moving exploration of marital discord, adultery and suicide as seen through the eyes of a tortured child who becomes both observer and protagonist of the domestic tragedy. Mingling bitterness and pity, pathos and satire, this compelling achievement clearly reveals de Sica's genius at transforming simplest emotions into deeply disturbing human experiences of universal validity. Complete English subtitles. A Brandon Films Release.

A Cinema 16 "Special"

"Deals for the first time with the themes which bring out De Sica's finest talent—the fears, passions and solitude of children. In the same rank as his later masterpieces!" The British Film Institute

2 Wednesday, November 20, 1957... Fashion Industries Auditorium
 Friday, November 15, 22, 1957... Museum of Modern Art
 Sunday, November 17, 24, 1957... Beekman Theatre

Twentieth Century

John Barrymore and Carole Lombard, in one of their best and most hilarious performances, scream their way through a great screwball comedy classic of the thirties: Charles MacArthur and Ben Hecht's wildly improbable travesty of show business, a sophisticated and merciless laugh riot, notable for its breathless pace and racy dialog.

Based on the celebrated stage hit, Howard Hawks' tour-de-force propels Barrymore as the frenzied impresario and Lombard as the Nigeria-model-turned-star through a spectacular series of delicious complications. With Walter Connolly, Roscoe Karns, Dale Fuller.

"Give Barrymore a chance to go off his nut, and it's a pleasure. In this picture, he not only goes off his nut but stays off for 91 solid minutes... the beautifully dialogued scrapping scenes between him and Lombard pave the road for some of the craziest tramping ever!" Variety

Motif

This joyous new improvisation by last year's Creative Film Award recipient Carmen D'Avino is a pure visual delight.

A Cinema 16 Premiere

4 Wednesday, January 15, 1958... Fashion Industries Auditorium
 Friday, January 10, 17, 1958... Museum of Modern Art
 Sunday, January 12, 19, 1958... Beekman Theatre

Together

Special Award Winner at the Cannes International Film Festival: a haunting and poetic study of two deaf-mutes imprisoned by silence and solitude in London's drab East End. Produced by Lorenzo Mazzetti and Denis Hone, it explores with lingering simplicity their desolate existence, their sad diversions, their tender relations to each other. A neo-realist film poem of rare intensity, infused with deep emotion and melancholy. (Contemporary Films) "A poet's film... its mood is strange and delicate; its conception, daring. Its method secret, intuitive, visionary..." Sight and Sound

A Cinema 16 Premiere

Momma Don't Allow

Candid camera excursion to the Wood Green Jazz Club in a North London pub, where shop girls, Teddy Boys and local youth meet and dance; a fresh and informal piece of urban folklore, recorded with gusto and abandon.

A Cinema 16 Premiere

Glimmering (Gueu)

Extraordinary example of the European independent cinema projects an intensely dramatic account of a prisoner's harrowing escape through endless corridors to a shattering climax: a brilliant cinematic portrayal of obsessional and hallucinatory states, especially noteworthy for its advanced sound experiments. A film by Pierre Thevenard.

Prix Jacques Feyder

3 Wednesday, December 4, 1957... Fashion Industries Auditorium
 Friday, December 6, 13, 1957... Museum of Modern Art
 Sunday, December 8, 15, 1957... Beekman Theatre

Summer Love: 3 film explorations

Interplay

Peter Weiss' experimental pantomime on an erotic theme transmutates two lovers into startling compositions. (Edinburgh 1955)

A Cinema 16 "Special"

A Girl in the Mist

This warm and utterly delightful summer idyll offers an unexpected and charming view of adolescence and young love in modern Japan. Romantic yet sophisticated, this Toho release is based on Yojiro Ishizaka's noted short story, tastefully directed by Hideo Suzuki. "An artistic triumph!" Variety

Menschen Am Sonntag (People on Sunday)

First New York showing of legendary feature film produced by three now world famous Hollywood directors at the start of their career: Robert Siodmak (*The Killers*), Billie Wilder (*Last Weekend*), Fred Zinnemann (*From Here to Eternity*). A bitter-sweet metropolitan love story, casual and unsentimental, as four young people spend Sunday bathing, picnicking, making love at the shores of Berlin's Wannsee. Told with deceptive artlessness and sensual poetry. A Brandon Films Release.

5 Wednesday, March 12, 1958... Fashion Industries Auditorium
 Friday, March 7, 14, 1958... Museum of Modern Art
 Sunday, March 9, 16, 1958... Beekman Theatre

Munna

One of the revelations of the 1955 Edinburgh International Film Festival, this fresh and uninhibited work completely rejects the tiresome conventions of the Indian cinema in favor of a neo-realist approach as it recounts with humor and tenderness the curious adventures of an abandoned child among thieves, clerks, magicians, criminals and the crowds of an Indian metropolis. Filled with unexpected plot twists, it reveals a rich cross-section of extraordinarily conceived characters, nicely balancing between the farcical and the tragic. Photographed in the streets of Bombay.

A Cinema 16 Premiere

"Most delightful surprise of the Edinburgh Festival... shines with gaiety and imagination... reminiscent of the best Italian films!" Manchester Guardian

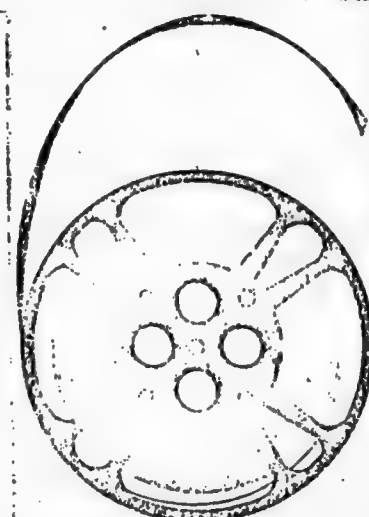
The Praying Mantis

Alien and horrifying universe is revealed in an outstanding study of love and cruel death amidst the mysteries of nature. (Rembrandt Films)

A Cinema 16 Premiere

Programs 6 and 7 will be announced in February 1958 to allow for the booking of new releases becoming available during the year.

AN INVITATION TO JOIN CINEMA 16



showcase for the creative Cinema/the 1957-1958 Season

SPECIAL EVENTS In addition to the 7 regular showings...free to members, held at the Fashion Industries Auditorium on Wednesdays (7:15 and 9:30PM) on dates below...members have choice of attending either performance.

The Echo (Yama No Oto) (November 6th)
Absorbing story of marital immaturity and frustration in post-war Japan. Peculiarly Japanese, it startles with its curious psychological subtleties, oblique editing and guilt-less recognition of unconventional sex mores. Selected for Festival of Modern Japanese Films at University of California. Only New York showing: complete English titles. Very different from the classic "costume drama" usually associated with Japanese productions, this is a sophisticated contemporary work by the famed director Mikio Naruse.

Gold Diggers of 1933 (January 8th)
Dire consequences of tangling with show girls are temptingly catalogued in nostalgic glance at one of the most famous musicals of the thirties, long unavailable: complete with gorgeous girls, hackneyed plot and Busby Berkeley's monster production numbers in their semi-surrealist splendor. Joan Blondell, Dick Powell, Ruby Keeler, Ginger Rogers, Guy Kibbee, Aline MacMahon.

An Evening of Poetic & Surrealist Films (January 29th)
Texture of Decay Award-winning study in fear and self-destruction (Vickrey)
House A riot of colors, objects and designs (Eames)
The Petrified Dog Surrealism blended with macabre slapstick (Peterson)
Autumn Fire "the gentle and melancholy color of resigned love" (Weinberg)
Motion Painting Grand Prix International Experimental Film Festival (Fischinger)

The Unknown Soldier (February 12th)
Possibly the strongest anti-war film ever made, this prize-winning Finnish masterpiece of the humanist cinema—the artistic sensation of Europe—offers a ferocious view of the horrors of modern war. Free of heroes, patriotism and sentimentality, it brings a group of foot soldiers to their breaking point in a merciless inferno of blood and death. (Tudor Films.) "A naked and wild picture, intense, rude, tumultuous, just as war itself!" Les Lettres Francaises

Witchcraft Through The Ages (February 26th)
This exotic curio, cited in all histories of the cinema, is one of the screen's most legendary works: Banned and unavailable until now, it ruthlessly examines witchcraft, magic and diabolism under the psychologist's microscope. A record of the cruelty and dogmatism of the middle ages, it recreates the tortures of the witch courts, the orgies of the devil's mass, the hallucinations and temptations of the age.

The Brain: Restricted medical & psychiatric films (April 2nd)
Hypnosis in Childbirth Startling record of actual delivery without anesthetics
Brain and Behavior What science knows about the human brain
Depressive States and Paranoic Conditions A psychiatric study
Experiments in Perception The season's most astonishing film
Ape and Child Reared Together Fascinating tests and experiments

Experimental Cinema in Russia (April 23rd)
By The Law
Three people, related by murder, trapped in an Arctic wilderness; Lev Kuleshov's extraordinary experiment, a psychological tour-de-force. Based on Jack London's "The Unexpected."

Arsenal
Dovzhenko's masterpiece of lyric symbolism, completely original in its substitution of poetic continuity and visual metaphors for the usual structure and story. Difficult and uniquely personal, this rarely seen landmark of screen experimentation is offered as tribute to the recently deceased director.

Weekend of Screenings at Eastman House (May 30/31)
In Rochester will once again be organized for members interested in sampling the otherwise unavailable treasures of one of the world's leading film museums.

Fritz Lang Introduces "M" (date to be announced)
A city's terrifying hunt for a psychopathic child murderer, with police and underworld in ironic partnership. A rare showing of the original version of this immortal classic, notable for its relentless realism and Lorre's unsurpassed characterization of the maniac as a tortured victim of his own desires.

Screening of 1958 Flaherty Award-Winners (date to be announced)
One of Cinema 16's most popular events—co-sponsored by City College of New York—features the year's best documentary films, as selected by Bosley Crowther, N. Y. Times; Frances Flaherty; Richard Griffith, Museum of Modern Art; Otis Guernsey, N. Y. Herald Tribune; Arthur Knight, Saturday Review; Hans Richter, City College; Cecil Starr, Saturday Review; Amos Vogel, Cinema 16; Archer Winsten, N. Y. Post.

A Trip to Canada to see Chaplin's "A King in New York"
will be arranged for members wishing to see Chaplin's newest film which will not be shown in the U.S.

ADDED SHOWINGS OF SPECIAL EVENTS ON TUESDAY NIGHTS

SPECIAL ANNOUNCEMENTS

Due to record enrollment, it has become evident that we cannot hope to accommodate all members who may wish to attend Special Events in a single evening, as originally planned. Until further notice, we will therefore present Special Events not only on Wednesday originally scheduled (at 7:15 and 9:30 PM) but also on the preceding Tuesday (one showing only - at 8:00 PM):

Daybreak
Tuesday, October 30, 8 PM
Wednesday, Oct. 31, 7:15 & 9:30 PM

This Is Robert
Tuesday, November 27, 8 PM
Wednesday, Nov. 28, 7:15 & 9:30 PM

An Evening Of Experimental Cinema
Tuesday, January 29, 8 PM
Wednesday, Jan. 30, 7:15 & 9:30 PM

While you may attend any Special Event of your choice, the unexpectedly large enrollment has led to an almost complete sell-out of our 7:15 PM Wednesday series. Therefore, in order to avoid possible overcrowding, we recommend:

Friday and Sunday Members: Attend Special Events Tuesday 8 PM or Wednesday 7:15 PM. Do not plan to attend Special Events at 7:15 PM Wednesday.

Wednesday Members: Attend Special Events at your regular times. But bear in mind that better seating is available 9:30 PM Wednesday or 8 PM Tuesday.

USE THE DISCOUNT CARD WE SENT YOU FOR THE BEEKMAN THEATRE, undoubtedly one of the most luxurious and comfortable art theatres in the city. Consult your daily newspaper for programs, featuring a complete repertoire of the best current films, both American and foreign.

IF UNABLE TO ATTEND SCREENING ON THE DATE SCHEDULED for your series, we will accommodate you at any other Wednesday or Sunday (not Friday!) showing of the same program after the regular subscribers for that date have been seated.

BOTH FRIDAY SERIES AT MUSEUM OF MODERN ART SOLD OUT; MEMBERSHIPS STILL AVAILABLE FOR THE WEDNESDAY AND SUNDAY SERIES. Tell your friends that membership can begin with any performance and continues for a full year thereafter; nothing is lost by joining after the start of the season.

BEST TICKETS NOT VALID AT SPECIAL EVENTS or at all of the regular events. Consult your guest ticket for details.

ANIPLE COPIES & REDUCED SUB RATES FOR "FILM CULTURE" - Independent motion picture magazine, are being offered to members. In addition, a large number of stills, the magazine has featured articles by leading film critics, rectors and historians on such varied subjects as censorship, recent experimental film work, reviews of current Hollywood and foreign films. A limited number of multiple copies at 25¢ each (regular price: 75¢) are available to members at desk subsidy. The magazine also offers members a reduced sub rate of \$2 per year (regular rate: \$3). Send check to Film Culture, 215 West 98th Street, New York City.



Since Mr. Weinberg subtitles most of the foreign films shown in the U.S., he usually sees them long before we or even the critics do.... This is why we have asked him to tell us about some of the forthcoming releases

"Among the forthcoming recommended films this season: "Vitaliotti" (by Fellini, of La Strada fame); "The Red Balloon" by Lamorisse of White Mame fame; the new Orson Welles film, "Confidential Report"; "Welcome, Mr. Marshall", the delightful Spanish satire on the Marshall Plan; "We are All Murderers", a powerful anti-capital punishment piece; the Japanese "The Magnificent Seven", by the Kurosawa of Rashomon fame; "La Traversée de Paris", a comedy about the German occupation of France, if you can imagine such a thing; "The Snow Is Black", a tragedy about the same period, easy enough to imagine; "The Devil's General", from Zuckmayer's play about Udet, the great German flyer; "Ger-vaise", from Zola's "L'Assomoir"; "The Red and the Black" after Stendhal, with Gerard Philippe as Julien Sorell; "Senso", a rare new film by Visconti, with Alida Valli, Gerard Philippe as Julien Sorell; "Panther Panchali" from India; Max Ophüls in color; "Raiçes" (Roots) from Mexico and "Panther Panchali" from India; Max Ophüls in color; "Lola Montes", a superb documentary on Indo-China; "The Lost Continent"; "Marianne of my Youth", again showing the virtuosity of Duvivier; the new De Sica, "Gold of Naples", with Mangano, De Sica and Loren; the new Renoir, "The Night Does Strange Things" (Elena et les Hommes) with Ingrid Bergman; the Russian "Oshello"; "The Crimson Curtain"; "Mystère à Pissarro" by the Clouet of Wages of Fear and Dis-bow-shus; "Storm Center", with Bette Davis, about the banning of books....

Currently in production abroad: "Til Eugenspiegel", with Gerard Philippe; "Les Fleurs du Mai", with Jean Debucourt as Baudelaire; Max Ophüls' film biography of Modigliani with Daniel Gelin; new versions of those three hardy perennials, "The Hunchback of Notre Dame", "Crime and Punishment" and "Les Misérables", all from France; a new "Germes" by Rouben Mamoulian and Maxwell Anderson, from Spain.... the next big "weepstakes" will be for "Don Quixote"... Fellini wants to do it in Italy, the Russians plan to do it, the French want to do it with Jacques Tati as Don Quixote, and an independent American company plans to do it with Cary Grant as the errant Don and Cantinflas as Sancho Panza... Why not Walt Disney?...

Renoir's "French Can Can" has had its title changed to "Only The French Can"... The East-German film of Buechner's play, "Wozzeck", was refused entry into the U.S. by the State Dept.... Geoffrey Shurlock, Hollywood's Production Code administrator, admits that the reason why the U.S. doesn't follow the European custom of banning certain films to children is because it "cuts seriously into the theatre-going population".... With no thought, of course, to what such films are doing to this segment of the theatre-going population... Salvador Dali's new film, "The Prodigious History of Dantelher and the Rhinoceros", is due in New York this winter (in black and white, but with Dali's paintings in color)... Incorporated in the musical score will be a composition by Nietzsche discovered by Dali...

The French film of H.D. Lawrence's "Lady Chatterley's Lover" may be the film to finally test the constitutionality of pre-censorship on the part of the states - and the Greek film, "Ayvaz", by Gregg Tallas, may similarly test the constitutionality of Federal censorship as it is practiced by the U.S. customs... Apropos the latter, the University of Pennsylvania Law School's Institute of Legal Research will include a study of Customs censorship of incoming foreign films as part of its general study of Federal laws which prohibit the importation and mailing of "obscene" matter....

CINEMA 16 FILM NOTES 1958/1959

OCTOBER

WELCOME TO CINEMA 16 I

This being our 10th season, it seems reasonable to assume that Cinema 16 fills a specific and continuing need in the cultural life of the city. Cinema 16 is the "Off-Broadway" of the cinema... the "Little Mag" of the film world. Its only ambition is to search out the creative, the artistic, the experimental; its only goal to be the showcase for new directions in the cinema.

Here are the kind of films you will see at Cinema 16 which your neighborhood theatre does not or cannot show:

1. Legal and censorship regulations prevent theatrical showing of many outstanding films, including restricted Government films, psychological or medical studies, foreign and American feature films, independent and avant-garde work.
2. Boxoffice considerations prevent theatrical showing of many worthwhile films because they are considered too controversial, too high-brow, too educational or too experimental.
3. Practically none of the theatres show 16mm films, thereby excluding the vast majority of contemporary documentary, psychological, art, scientific, avant-garde and independent film work produced in this country and abroad.
4. In theatres, the short is treated as an appendage to the feature. It is almost never advertised and you never know where a good short may be playing.

At Cinema 16, however!

1. Censorship or boxoffice considerations do not apply, since we operate as a private, non-profit membership society of adults.
2. The short is the guest of honor, since we have found at least as much "film art" in shorts as we have in features.
3. 16mm films are shown as well as 35mm films.
4. A continuing opportunity is offered you to compare the best films of yesterday with the favorites of today and the promising film makers of tomorrow.

At Cinema 16, we believe in the active rather than the passive spectator. We address ourselves to adults, not to a vast undifferentiated audience. We welcome controversy instead of avoiding it. We cater to the intellectually curious who want stimulation, not to the mentally tired who require routinized entertainment.

This is why there is a need for a Cinema 16... for an independent, and non-commercial showcase. This is why we exist; and this is also why, we fondly believe, you have given us your support over the years and will continue to do so for many more to come.

Amos Vogel

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LOVE IN THE CITY

Produced by Cesare Zavattini in collaboration with Riccardo Ghione and Marco Ferreri. Photographic Director: Gianni Di Venanzo. Camera: Enrico Menzer. Music: Mario Nascimbene. An I.F.E. Release. (101 minutes)

This film was produced by Cesare Zavattini, one of the most distinguished writers working for the cinema, the author of the scenarios for the de Sica masterpieces *SHOESHINE*, *BICYCLE THIEVES*, *MIRACLE IN MILAN*, *UMBERTO D.* and the forthcoming *THE ROOF*.

These films represent the highest achievements of the post-war Italian film renaissance commonly referred to as "Italian neo-realism". Zavattini is the chief spokesman of this school which aims at a deeper penetration of reality, a closer approach to "the very essence" of life than had heretofore been achieved by other artistic methods and schools.

While *SHOESHINE*, *OPEN CITY* and *BICYCLE THIEVES* still contained elements of the story film, *LOVE IN THE CITY* is an interesting example of the ideology of neo-realism pushed to its logical limits:

1. It is based on actual incidents, not on "invented" stories!

"The true function of the cinema is not to tell fables, but to tell reality as if it were a story; there must be no gap between life and what is on the screen."

"No doubt one's first and superficial reaction to everyday reality is that it is tedious. Until we are able to overcome some moral and intellectual laziness, in fact, this reality will continue to appear uninteresting. One shouldn't be astonished that the cinema has always felt the natural, unavoidable necessity to insert a "story" in the reality to make it exciting and "spectacular". All the same, it is clear that such a method evades a direct approach to everyday reality, and suggests that it cannot be portrayed without the intervention of fantasy or artifice."

"However great a faith I might have in imagination, in solitude, I have a greater one in reality, in people. I am interested in the drama of things we happen to encounter, not those we plan."

2. It uses the actual people to whom these incidents happened, instead of actors.

"It is evident that, with neo-realism, the actor -- as a person fictionally lending his own flesh to another -- has no more right to exist than the "story". In neo-realism, as I intend it, everyone must be his own actor. To want one person to play another implies the calculated plot, the fable, and not "things happening"."

"I am against 'exceptional' personages. The time has come to tell the audience that they are the true protagonists of life. The result will be a constant appeal to the responsibility and dignity of every human being. Otherwise the frequent habit of identifying oneself with fictional characters will become very dangerous. We must identify ourselves with what we are. The world is composed of millions of people thinking of this..."

3. It uses the actual locales in which these incidents occurred, instead of a studio.

LOVE IN THE CITY is the outgrowth of the "Monthly Document", a series of short films produced by Ghione and Ferreri a few years earlier. These shorts used actual news events as the basis of their episodes, and allowed a number of well-known writers, poets and painters (among them Alberto Moravia, Vittorio De Sica, Carlo Levi, Luchino Visconti and Renato Guttuso) to contribute short cinematic essays on subjects of interest to them.

Zavattini was greatly interested by these films, for he had long advocated the use of real-life dramas enacted by their participants. He joined forces with Ghione and Ferreri and together they plotted the first issue of their "screen magazine" ("printed on celluloid rather than on paper"), choosing urban love as its theme. More than 500 people were interviewed, resulting in almost 2000 pages of typewritten reports and 60 hours of tape recordings; the film was to be followed by other feature films dealing with contemporary subjects, including a projected investigation of Christianity in the modern world.

PARADISE FOR THREE HOURS

directed by Dino Risì

"When Zavattini and Ghione first approached me, I immediately asked to be given the chance to photograph a dancehall frequented by young people. I finally decided on 'The Red Cat', a place patronized by soldiers, truckdrivers, clerks, and the servant girls during their free hours from five to eight on Sunday afternoon. The dancers on the screen are played by the people themselves. What interested me most and what I tried to catch in this episode are the illusions and exaggerations created by young people who are seeking, perhaps for the first time, love. I wanted to show their physical and emotional exuberance and how, at this particular time in life, they are influenced by their reading, by the movies, and by one another. It is a time of life when dreams are intermingled with reality."

WHEN LOVE FAILS

directed by Michelangelo Antonioni

"I've worked as a police reporter and I am used to interviewing people who make up the tragic side of the day's news. But in this sequence my work was as close to reality as an observer can get. Each of the women shown was recently a newspaper headline in Italy; no actors were used. The job of getting them to tell their stories was not too difficult; what was nerve-racking was photographing them on the actual location where they had attempted suicide. One girl, the one who jumped into the Tiber, fainted during the re-enactment. The boyfriend of another -- the same one who had driven her to attempt suicide -- arrived on the scene as we were shooting and threatened to break up the work. The girl finally convinced him that the money she was earning would be a nice dowry."

LOVE CHEERFULLY ARRANGED

directed by Federico Fellini

"Thinking it would make a lighthearted vignette of love's pursuit, I chose the matrimonial agency as the topic of my episode. I approached a Rome agency posing as a doctor trying to find a wife for a rich friend who suffered from 'lycanthropy', an illness that made him think himself a werewolf during the full moon... When, instead of being thrown out, the marriage broker willingly located a wife for my ailing friend, I realized that my amusing report had changed into a serious social chronicle."

With *"La Strada"*, *"The White Sheik"*, *"Vitelloni"*, *"Con Men"*, Fellini has established himself as one of Italy's foremost directors. Previously, he was a journalist, cartoonist, radio and film script writer, and actor. He co-scripted the scenarios of *"Eisenstein"* and *"Open City"*, wrote the scenario for *"The Miracle"* and appeared in this film as the seducer of the ignorant peasant girl. He is now at work on *"Nights of Cabiria"*, once again starring his wife Giulietta Masina (the star of *"La Strada"*).

PAID LOVE

directed by Carlo Lizzani

This is the only American showing of the prostitution sequence (with sub-titles by Herman G. Weinberg added by Cinema 16 expressly for this showing). Its omission from the "official" American version at the request of the Italian government (despite its utter lack of sensation film) suggests that these authorities prefer Americans not to know that there are prostitutes in Italy, a rather thankless task.

THE LOVE OF A MOTHER

directed by Cesare Zavattini & Francesco Maselli

This episode is based on an actual incident that made Italian headlines a few years ago. Both the mother and the child play themselves. The English commentary, in an attempt at a "happy ending", avoids mentioning that the mother actually went to jail and had been released only a few months before this film was shot. Many of the other members of the cast are the actual people of the story.

"In my episode", says Maselli, "I have sought to avoid what seems to me an inherent danger of this interesting new kind of film: the superficial, external, or purely journalistic treatment of the subject under scrutiny. In fact, I have tried to tell the drama of Caterina in a manner whole and at the same time analytical."

ITALY TURNS AROUND

directed by Alberto Lattuada

"Every visitor to Italy notices that no Italian male over 14 years old can resist turning his head to look at a pretty girl, and I decided to make my part in *LOVE IN THE CITY* about this national phenomenon. We hid our camera in a truck and then, using a chartered bus as our command post, we 'released' the girls one by one on the defenseless male populace, while I directed the sequence from a second-story window with the help of a walkie-talkie. As the girls moved down the street, we photographed the reactions of the men. The poor souls didn't know anything about it until they (or their wives) saw it on the screen."

Alberto Lattuada, at the age of 23, set up the Cineteca di Milan, Italy's top film archives, with director Luigi Comencini. He has made a number of award-winning films including *"The Overcoat"*, *"Mill On The Po"*, *"Anna"* and *"Without Pity"*.

This episode originally included a narration, but the musical score by Nascimbene (who also wrote the music for *"Rome 11 O'Clock"* and *"The Bare Contessa"*) proved so effective that Lattuada eliminated the words and instead took the place to create a neo-realist ballet.

(The quotes appearing in the introduction to this program note are excerpts from an interview with Zavattini, reprinted in the October 1953 issue of *SIGHT AND SOUND*.)



Since Mr. Weinberg subtitles most of the foreign films shown in the U.S., he usually sees them long before the critics do...this is why we asked him to tell us about some of the forthcoming releases...

"In the immediate offing and recommended are the following:

GERVAISE, from Zola's "L'Assommoir", directed by Rene Clement with Maria Schell as Nana's mother - a searing cross-cut of Paris'" lower depths" a century ago. Marvelous evocation of the period.
 THE VIRTUOUS SCOUNDREL, Sacha Guitry's sardonic examination of human cupidity, with Michel Simon in a dual role as twin brothers, one rich, one poor.
 MITSOU, in which the incomparable Colette probes a young girl's heart with her usual incisiveness. With Danielle Delorme and by the world's greatest woman director, Jacqueline Audrey. Another wonderful evocation of a period - World War I.
 MARIANNE OF MY YOUTH, a poetic idyl that is almost an anachronism in the atomic age but exquisitely directed by Duvivier.
 OF LIFE AND LOVE, a quartet of vignettes from Pirandello illuminating the Italian soul, a la "Gold of Naples". With Toto, Aldo Fabrizi, etc.
 FEDRA, a modern re-telling of the classic tragedy, "Phaedra", by Seneca, from Spain.
 THE ADULTERESS, from Zola's "Therese Raquin", with Simone Signoret and Raf Vallone, directed by Marcel Carne from an adaptation even more somber than the original, if that's possible.
 PATHER PANCHALI, the prize-winner from India.
 THE RED AND THE BLACK, after Stendhal, with Gerard Philipe as Julien Sorel, directed by Autant-Lara.
 THE DOLL MERCHANT, Finland's first bid for film recognition, a satire on dictatorships and militarism which obliquely says some acute things about playing with bombs.
 RAZZIA, dealing with the international traffic in narcotics, by the author of "Rififi" (Auguste Le Breton), with Jean Gabin, and about as tough as they come.
 08/15, the anti-militarist film from Germany.

Currently stopped by New York censors: LADY CHATTERLY'S LOVER, from the D.H. Lawrence novel, with Danielle Darrieux (France); and BED OF GRASS, a social commentary on intolerance (Greece).

In the immediate future and similarly recommended:

PORTE DE LILAS, the new Rene Clair
 THE SPIES, Clouzot's violent shocker set in a mental hospital
 ASSASSINS ET VOLEURS, Guitry's last film, diamond-hard to the end
 A WOMAN IN LOVE ("Calle Mayor") by Bardem, Spain's best director, with Betsy Blair
 THE MYSTERY OF PICASSO, as examined by Clouzot
 ORDET, the new Dreyer, an inexorable testament of faith
 NIGHTS OF CABIRIA, the new Fellini, again with Giulietta Massina
 THE WITCHES OF SALEM, from Arthur Miller's "The Crucible", with Simone Signoret, Yves Montand, adapted by Jean-Paul Sartre
 THE SEVENTH SEAL, the strange new Ingmar Bergman
 DEATH OF A CYCLIST, Spain's Bardem dissects a crime passionel pitilessly
 NO EXIT, Hell a la Sartre, from his mordant play
 LOLA MONTES, Ophuls' swan-song, evoking the baroque fin-du-siecle

CINEMA 16 FILM NOTES 1957/1958

season 11 - program 1 - october 1957

WELCOME TO CINEMA 16 !

This being our 11th season, it seems reasonable to assume that Cinema 16 fills a specific and continuing need in the cultural life of the city. Cinema 16 is the "Off-Broadway" of the cinema .. the "Little Mag" of the film world. Its only ambition is to search out the creative, the artistic, the experimental; its only goal to be the showcase for new directions in the cinema.

Here are the kind of films you will see at Cinema 16 which your neighborhood theatre does not or cannot show:

1. Legal and censorship regulations prevent theatrical showing of many outstanding films, including restricted Government films, psychological or medical studies, foreign and American feature films, independent and avant-garde work.
2. Boxoffice considerations prevent theatrical showing of many worthwhile films because they are considered too controversial, too high-brow, too educational or too experimental.
3. Practically none of the theatres show 16mm films, thereby excluding the vast majority of contemporary documentary, psychological, art, scientific, avant-garde and independent film work produced in this country and abroad.
4. In theatres, the short is treated as an appendage to the feature. It is almost never advertised and you never know where a good short may be playing.

At Cinema 16, however:

1. Censorship or boxoffice considerations do not apply, since we operate as a private, non-profit membership society of adults.
2. The short is the guest of honor, since we have found at least as much "film art" in shorts as we have in features.
3. 16mm films are shown as well as 35mm films.
4. A continuing opportunity is offered you to compare the best films of yesterday with the favorites of today and the promising film makers of tomorrow.

At Cinema 16, we believe in the active rather than the passive spectator. We address ourselves to adults, not to a vast undifferentiated audience. We welcome controversy instead of avoiding it. We cater to the intellectually curious who want stimulation, not to the mentally tired who require routinized entertainment.

This is why there is a need for a Cinema 16 .. for an independent, and non-commercial showcase. This is why we exist; and this is also why, we fondly believe, you have given us your support over the years and will continue to do so for many more to come.

Amos Vogel

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A MOMENT IN LOVE

1956

(9 minutes)

A film by Shirley Clarke. Original score: Norman Lloyd. Recording: The Barrons. Choreography: Anna Sokolow and Shirley Clarke. Distributed by Contemporary Films.

A CINEMA 16 PREMIERE

"Shirley Clarke, a lithe, attractive New Yorker, has spent the past few years investigating the challenging art of translating dance into filmic terms. Mrs. Clarke is concerned primarily with modern dance forms. Her films search out the intensity of an emotion, the gesture that reveals joy, anger, fear or love. Love is the theme of her latest and most successful effort--a subtly colored, beautifully designed piece titled A MOMENT IN LOVE. Danced by Carmela Gutierrez and Paul Sanasardo to music by Norman Lloyd, it describes a lovers' meeting and their moment of passion. The movement of the dance is the work of Anna Sokolow, with whom both performers have studied. But its final shaping for camera was done by Mrs. Clarke, transforming it into a true dance film.

"It begins conventionally enough as a pastorella with the two lovers shyly meeting on a woodland path. But as they grow increasingly absorbed in each other, their euphoria is suggested by the superimposition of cloud formations over the shots and the gradual suppression of background details. The intensity of their passion is captured in a long and lovely series of double exposures. Time and time again the camera lingers on the graceful line of a skirt flying through a turn or augments the physical excitement of a lift or leap. At other times all semblance of dance is abandoned for the close-up of a face reflected in a shimmering pool or a glimpse of light breaking through a tangle of trees. These are not interruptions in the dance, but elements that have been absorbed into it by photographing and editing.

"Shot in 16mm color, A MOMENT IN LOVE reveals again the exciting experimental work that is being carried on outside the studios."

Arthur Knight, Dance Magazine

MOTIF

1956

(9 minutes)

A film by Carmen D'Avino. Distributed by Cinema 16.

A CINEMA 16 PREMIERE

This delightful new improvisation by last year's Creative Film Award recipient, Carmen D'Avino, proves once again the potentialities of the cinema as a modern art medium. Mr. D'Avino, a painter, who studied at the Colorado Springs Fine Arts Center, the Ecole des Beaux Arts in Paris and is a recipient of a Tiffany Foundation Fellowship, created the film in a week's time, working eight hours a day. Using a flat surface, he "builds" each painting with watercolors, oils or tempera, and photographs it by stop action technique (exposing one or two frames at a time, adding to or changing the painting after each exposure). Long strips of paper are also used and manipulated so as to create panoramic effects. At times color and images are superimposed over one another by double exposing the film. Mr. D'Avino used a three lens 16mm Pathe camera with reflex finder.

THE CHILDREN ARE WATCHING US

1943

(88 minutes)

Director: Vittorio de Sica. Script: Gherardo Gherardi, Cesare Giulio Viola, Adolfo Franci, Margherita Magliano, Vittorio de Sica. Based on the novel "Prigo" by Cesare Giulio Viola. Photography: Giuseppe Caracciolo. Music: Renzo Rossellini. A Brandon Films release. Cast: The Father--Emilio Cigoli; The Mother--Isa Pola; The Lover--Adriano Rimoldi; The Boy--Luciano do Ambrosio.

"Most men do not want to see, because often the pain of others troubles them. We, on the contrary, want to see. Our aim is to see." Vittorio de Sica

Vittorio de Sica's career had passed through the stages of theatre actor, theatre director and screen matinee idol before he made his first film. He was attracted to the screen almost by chance; in 1930/31, the newly-born Italian sound film could not help turning to stage actors. It was the film director Camerini who began teaching him the art of screen acting. Camerini's films were just the kind of stories de Sica would have liked to play behind the footlights, but pointed up with pathetic irony. The rich vein of comedy within de Sica began to emerge as he set out to direct his first film, ROSE SCARLATTE (1940), a short work derived from one of the little comedies that had been part of his stage repertory. This was followed by MADALENA, ZERO IN CONDUCT (1941) and TERESA VENERDI (in which he proved himself a master of timing and rhythm, as he applied his delicate touch to a slight love story) and A GARIBALDINO AT THE CONVENT.

It was THE CHILDREN ARE WATCHING US (I Bambini ci Guardano), his fifth film, that forcibly brought him to everyone's attention. In this film, taken from a short novel by C.G. Viola, he dealt for the first time with the themes which bring out his finest talent - the fears, passions and solitude of children, and the corruption of the innocent world of childhood by contemporary society. Made in Fascist Italy, THE CHILDREN ARE WATCHING US is less openly critical of social realities than his later films, in which he explored the same theme, and, unlike SHOESHINE and BICYCLE THIEF, is set in a middle-class milieu. He observes, with a shrewd but delicate insight, the effects upon a four-year-old boy when his sensuous and foolish mother deserts his father, and the child's own subsequent Odyssey. The film is episodic and apparently shapeless, but its almost painful intensity and the sharpness of its observation - the scenes in the boy's aunt's lingerie shop; the malicious, gossiping neighbors; the whole petit-bourgeois world - clearly indicate one of the cinema's outstanding talents, and place the film, as the British Film Institute put it, in the same rank as de Sica's later work, SHOESHINE, BICYCLE THIEF and UMBERTO D. It contains perhaps the most astonishing child performance ever recorded, as de Sica's gift for handling youngsters is beautifully demonstrated in the performance he gets from the little boy through whose tear-filled eyes we view both adultery and suicide. This is a poignant work and perhaps one of de Sica's most incisive ones.

Said the Italian critic Mario Gromo, in 50 Years of Italian Cinema: "This is a story of a real and sharp youthful sorrow. The manner in which the passions of grown-ups affect the soul of a child, unconsciously bringing desolation to the young one; the way in which this little victim is at one time protagonist and objective observer of the tragedy - all these things de Sica conveys with a profound emotion. This is a typically petit bourgeois world de Sica shows, and into the midst of it he insinuates the vast desperation of a child who is lost in an anguish for which he does not know the reason."

Season 11 - Program 2 - November 6, 1957

THE ECHO (YAMA NO OTO) Japan 1954 (94 minutes)

A Toho Production directed by Mikio Naruse. Producer: Masumi Fujimoto. Original story: Yasunari Kawabata. Scenario: Yoko Mizuki. Photography: Masao Tamai. Music: Ichiro Saito.

Four Awards at First Southeast Asian Film Festival 1954

While THE ECHO is fully subtitled, we nevertheless suggest that you familiarize yourself with the names of the leading characters before the showing of the film.

CAST

Kikuko, the young wife.....Setsuko Hara
Shuichi, the young husband.....Ken Uehara
Shingo, his father.....So Yamamura
Yasuko, his mother.....Teruko Nagaoka
Fusako, his sister who keeps coming back
home with her children.....Chieko Nakakita
Kinuko, his mistress.....Rieko Sumi

Since 1951, when Kurasawa's RASHOMON astonished the international film press and public, Japanese films have been the talk of the discriminating film world and the terror of Festival competition. But last year, as the stately procession of gorgeous films of legend and medieval history began to lag, admirers of the Japanese film began to ask that the producers give them a chance to look at films of modern Japanese life. Such films have been produced consistently for the past thirty years but it is particularly since the end of World War II that Japanese film makers have felt compelled to deal with the life of modern and contemporary Japan in films of unmatched urgency and truth.

One such film is THE ECHO, in which director Naruse portrays - with candor and sympathy - hitherto undepicted phases of Japanese post-war marital life. A director since 1929, Naruse is responsible for a large number of well-known works, all of them studies of manners and morals in contemporary Japan. His films are usually based on scenarios or stories by women writers; the script of THE ECHO is by Yoko Mizuki, one of Japan's leading women scenarists.

THE ECHO is a study of marital immaturity and frustration set in the peculiarly Japanese two-family system in which two generations share the same dwelling. In this case, it is the husband's parents who live with the young couple.

This is a "difficult" film by Western standards, difficult precisely because it is so genuinely Japanese and therefore so genuinely foreign in structure, style and treatment. It is far removed not only from the usual Hollywood product but also from the often Westernized Japanese films sometimes shown in America.

The key to Naruse's method may be found in an extreme laconicism and sophistication, where no single gesture or inflection may be missed. Events, relationships and situations are hinted at, never clearly or consecutively shown, nor fully explained. The spectator is expected to be as civilized as the director; subtlety and oblique lyricism take the place of directness and obvious realism.

Without this method, the content of THE ECHO could well have served for a Times Square "sexploitation" film: for here we have mistresses (openly accepted); abortion (by the wife unwilling to bear the husband's child); hints of lesbianism, prostitution, frigidity, sexual incompatibility. Unconventional sex mores are not only discussed but seem to be accepted and recognized, without condemnation, approval or guilt. They simply exist; they are part of life.

The film's refusal to take a "moral" stand extends to the relationships depicted as well. No one is portrayed as either good or evil, right or wrong; there is no value judgment; they are all human; and if their actions and motivations puzzle us, well, then, so does life and people around us. What emerges instead of the customary one-dimensional movie heroes, are complex human beings, with their conflicting drives and unconscious motivations, which often cannot be explained even by themselves, let alone the artist portraying them.

Harold Leonard calls THE ECHO a film of psychic nuance rather than plot. It portrays relationships more than events, and the few events that do occur remain curiously inconclusive, as they always do in life, and never in the movies. Even the ending of the film, as may be seen in the comments of several critics, is open to more than one interpretation.

Apart from the subtle psychological insights into the relations between the sexes, the two generations and old and new Japan, the film is important for its unusual conception and structure, utterly foreign to Western concepts of continuity and editing. There are quick cuts, without transition, between unrelated scenes; scenes are interrupted and taken up later on; sequences are repeated or proceed in cyclic fashion; scenes end unexpectedly; fades and cuts occur in the "wrong" place (by Western standards). The result is an often puzzling continuity, with the visuals usually one step ahead of the spectator, requiring his continuing and close attention. We never know where the film will take us to; it is unexpected, and deceptively formless, as life itself; and we seem to actually "live" both the present and future of the people in the story, as if it was taking place now, before our very eyes. This seemingly artless, yet carefully created ambiguity, is an artistic achievement of the first order.

As some of you know, we had hoped to be able to present Kurosawa's DOOMED on tonight's program. Unfortunately, this became impossible when we discovered that the producers of the film had failed to clear music rights for some of the American songs used in the film. We are therefore compelled to postpone its showing until this situation is straightened out.

BOOK NEWS FROM CINEMA 16

We should like to take this opportunity to bring to your attention a whole spate of new film books issued just in time for Christmas giving (or receiving), and ideal for the year-round film enthusiast. Rarely have so many worthwhile books in this field been published at one time!

THE MOVIES; by Richard Griffith and Arthur Mayer. (Simon and Schuster, \$15.00) A big pictorial history of the movies in America, with hundreds of rare stills selected by Richard Griffith, the Curator of the Museum of Modern Art Film Library, and the veteran exhibitor-distributor, Arthur Mayer. The accompanying text, both authoritative and readable, describes the impact that Hollywood has had upon our lives and mores.

THE LIVELIEST ART, by Arthur Knight. (Macmillan, \$7.50) The film critic of **THE SATURDAY REVIEW** (and a frequent contributor to these C16 notes) traces the development of the art of the film as it took place around the world from 1895 right up to the present day. Emphasizing the role of the director, Mr. Knight examines the dynamic relation between the film maker and his audience - including the role of the film society and art house patron. There are special chapters on the wide screens and television, and a useful supplement prepared by Cecile Starr listing 16mm sources for over 400 of the titles discussed in the text. Although written for the lay reader, it should prove indispensable to all serious students of films. Illustrated.

FILMAS ART, by Rudolf Arnheim. (University of California Press, \$1.50) A paperback version of a book, long out of print, that was one of the first to give serious consideration to the aesthetics of film, describing the special limitations and potentialities of the art. Professor Arnheim, a member of the Psychology Faculty of Sarah Lawrence, has revised his original text and supplemented it with four essays never before published in this country. An important addition to any film library.

THE FILM SENSE and FILM FORM, by Sergei M. Eisenstein. (Meridian Books, \$1.95) Another paperback, combining two classic works by the great Russian director into a single book - complete, unabridged, illustrated and with all the notes and appendix materials that translator Jay Leyda had included in the original editions. In these series of essays Eisenstein is revealed as both film maker and theoretician, teacher and practitioner. An invaluable book - and irresistible at the new price.

THE SEVEN LIVELY ARTS, by Gilbert Seldes. (Sagamore Press, \$4.95) A welcome reappearance of yet another classic work long out of print - over 30 years, in fact. It was this book that was largely instrumental in winning over the intellectual snobs of the Twenties to such popular manifestations of the arts as vaudeville, the comic strips and, of course, the movies. **THE SEVEN LIVELY ARTS** is still an amazingly stimulating and provocative work - with the added attraction today of a pleasant, built-in nostalgia.

So far as the publishing houses are concerned, it would seem that the movies are still, in Arthur Knight's phrase, "the liveliest art."

MANY OUTSTANDING FILM BOOKS AND MAGS AVAILABLE AT DISCOUNT
Visit our literature table in the lobby

CINEMA 16 FILM NOTES 1957/1958

Season 11 - Program 3 - November 1957

Between Part 1 and 2 of **TWENTIETH CENTURY**, the lights will go on for a moment to allow for a change of reels. This is not an intermission; please remain in your seats.

TWENTIETH CENTURY

U.S. 1934

(98 minutes)

A Columbia release directed by Howard Hawks. Screenplay: Ben Hecht and Charles MacArthur. Photography: Joseph August. Edited by Gene Havlick. With John Barrymore, Carole Lombard, Walter Connolly, Roscoe Karns, Ralph Forbes, Etienne Girardot, Dale Fuller.

"To see **TWENTIETH CENTURY** again, after an hiatus of more than twenty years, is like stumbling into a garden of lost delights. Its humor, its style, its gusto have no parallel in our films today! We have become more sober, more "realistic" even in our comedies. We no longer have actors who can snort, shriek, bellow and chortle like Barrymore and Carole Lombard. And the chances are that they would be unemployable even if we did because neither do we have writers like Ben Hecht and Charles MacArthur today who conceive of farce in terms of the broadest exaggeration of character and incident. Their basic outlook was irreverent, even hostile to the accepted modes of social conduct and, in no small degree, to the accepted patterns of society itself. While this may be an ideal vantage point for the writer of comedy, however, it is hardly the safest one in a time of increased conformity. The sad truth is that the nihilistic, smash-and-be-damned attitude implicit in **TWENTIETH CENTURY**, **THE FRONT PAGE**, **NOTHING SACRED** - indeed, in the greater part of that whole wonderful "screwball" cycle of the mid-Thirties - would have precious little chance of getting through to the screen today even if writers of such an unfriendly persuasion could be found. Not with Technicolor, CinemaScope and stereophonic sound sending the costs of most program features over the million dollar mark. The word today is caution - and caution, of course, is fundamentally inimical to the spirit of comedy.

The curious thing is that when **TWENTIETH CENTURY** was first unveiled, in the Spring of 1934, few critics were tempted to analyze the nature of its humor. They accepted it as the film version of a famous play, found the camera work "static" (a standard complaint leveled against most adaptations at that time), and went on to discuss the performances. Actually, along with **THE THIN MAN**, released less than a month later, it was one of the very earliest of the "screwball" comedies, displaying all the zany quirks of character and incident that made that series so endearing. Quite apart from its two flamboyant principals, there are such delightful crackpots as the bearded Oberammergau players and the evangelical little gentleman with his doomsday stickers. Even relatively rational people - the press agents, ladies' maids and Pullman conductors - seem to be working on the zoonectic edge of hysteria, pushed by circumstances wildly beyond their control into situations that obviously boggle their limited imaginations. The crack "Twentieth Century" becomes, for this run at least, a veritable crazy house on wheels.

In adapting their play to the screen - which in turn they had based upon yet another play by Charles Bruce Mitchell - Hecht and MacArthur drew upon their already considerable experience as screenwriters to give it, if not precisely a cinematic form, certainly a degree of mobility far beyond anything one might expect from a work originally confined to a pair of Pullman drawing rooms. Not only were the droll opening scenes and the hilarious subterfuge on the station platform invented specifically for the film, but much of the action in the lounge car as well. Further, since Barrymore and Hecht were close friends, they were able to tailor the character of Oscar Jaffe, the egomaniacal producer, to incorporate all of the star's celebrated mannerisms. Howard Hawks, who had made his reputation as a director of action films in silent days - and sustained it through the early sound period with such terse melodramas as *THE DAWN PATROL* and *SCARFACE* - here displays for the first time his gift for comedy pace and timing. Although there are relatively few instances of camera movement (which caused some critical consternation in 1934), Hawks does keep his camera thoroughly embroiled in the action - so close, in fact, that in the crowded lounge car a sense of almost frightening claustrophobia is produced. If the feeling of transplanted theater still clings to the scenes in Jaffe's and Lily's compartments, it must be stated that this is true to a much lesser degree than in most of the stage adaptations that were being made at that time.

Ultimately, however, the success of *TWENTIETH CENTURY* - and, I suspect, the real reason for its revival here at Cinema 16 - lies in the performances of its stars, John Barrymore and Carole Lombard. For Barrymore, Oscar Jaffe was to be the last great role of his long and tempestuous career. With the advent of sound, he had made the leap from matinee idol - the "Great Profile" of the Twenties - to a new and deserved eminence as an actor in films like *SVENGALI*, *GRAND HOTEL* and *A BILL OF DIVorcEMENT*; while his extraordinary flair for comedy was revealed concurrently through such pictures as *THE MAN FROM BLANKLEY'S*, *TOPAZE* and *REUNION IN VIENNA*. Ironically, just when the studios were providing him with roles commensurate with his talents, those talents began to fail him. Shortly before starting work on *TWENTIETH CENTURY*, Barrymore made some test shots for a projected *HAMLET*: The old fire was still there, but not the memory. He could no longer retain the long soliloquies. At 52 the star had burned himself out. In the years that remained there were still memorable supporting roles - his Mercutio in *ROMEO AND JULIET*, his Louis XV in *MARIE ANTOINETTE*. But increasingly these supporting roles degenerated into undistinguished "bits" in third-rate films, or worse pictures like *THE GREAT PROFILE* and *WORLD PREMIERE* in which, to pay off his insurmountable debts, Barrymore deliberately travestied the great star he had been, as he had been at the peak of his comic talents in *TWENTIETH CENTURY*.

Carole Lombard, dead at 32 in an airplane crash, *TWENTIETH CENTURY* might well be considered as the real springboard to her meteoric career as a top-flight comedienne. Although she had worked in Mack Sennett two-reelers during the late silent days, Lombard's real breakthrough came in she was fairly well established as the sultry, seductive lover in a score or more routine melodramas. *TWENTIETH CENTURY* was a departure of pace for her, and she learned much about the fine art of comedy directly from Barrymore. (She acknowledged this debt several years later in winning for him the important supporting role in her *TRUE CONFESsION*.) Miss Lombard went on to become one of the best - and best-loved - wacky heroines of the "screwball" era, notably in films as *MY MAN GODFREY*, *NOTHING SACRED* and *TO BE OR NOT TO BE*. Unfortunately, as Howard Hawks himself has

observed, *TWENTIETH CENTURY* was two or three years ahead of its time. It foreshadowed rather than established the "screwball" cycle. Relatively unsuccessful at the box office, it suffered the fate of most "flops". It was quickly shelved and forgotten by the studio that made it. But no one who ever saw it can quite forget the image of a bug-eyed Barrymore lurching in perfect imitation of a camel or sardonically pulling a wad of putty from his classic profile or collapsing under a well-aimed kick from the shapely leg of Miss Lombard. This present revival provides Cinema 16 patrons with an opportunity to see again a style of all-out comedy that has too long been absent from our screens."

Arthur Knight

Mr. Knight, film critic at the Saturday Review and Dance Magazine, is the author of the forthcoming *THE LIVELIEST ART*. He has also served as film coordinator at *ODYSSEE*, as the American representative at the Venice Film Festival jury in 1955 and 1957, and is at present on the faculty of the Institute of Film Techniques at CCNY.

WHEN TO ATTEND SPECIAL EVENTS FOR BEST SEATING

While members may attend at either 7:15 or 9:30 PM, better seating is available at 9:30 PM. Sunday and Friday members especially are urged to attend at 9:30 PM.

MEMBERSHIPS STILL AVAILABLE FOR ALL SERIES

Tell your friends that membership can begin with any performance and continues for a full year thereafter; nothing is lost by joining after the start of the season.

GUEST TICKETS NOT VALID AT SPECIAL EVENTS

nor at all of the regular events. Consult your guest ticket for details.

TRIP TO CANADA TO SEE CHAPLIN FILM

Present plans call for an overnight stay on a weekend during the winter in either Toronto or Montreal. Costs are not yet determined, but estimated at more than \$50 per person (including hotel and plane, excluding meals). If interested, drop us a note (no obligation of course) so that we can gauge how many participants we can expect. Please bear in mind that unless we have enough applicants this excursion cannot take place.

SEATS ARE NOT RESERVED

In fairness to others, do not hold seats for friends expected to arrive later.

LATECOMERS

Our performances start on time...by groping for a seat in the dark (usually only side seats are left), you are inconveniencing yourself and others.

SPECIAL MEMBERSHIP GROUP RATES ARE AVAILABLE

If you belong to a civic organization, PTA, etc., why not tell your fellow members about this? It's nice to attend our showings in the company of friends.

THE LARGEST COLLECTION OF EXPERIMENTAL AND INDEPENDENT FILMS in the U.S. may be rented from Cinema 16 for your home or club showing. 13% reduction in rental rates for members. Write for free catalog: Cinema 16, 175 Lexington Avenue, NYC 16.

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SPECIAL ANNOUNCEMENT

If you wish to phone regarding programs or membership information:
CALL MU 9-7288 (MONDAY - FRIDAY, 9 - 5)

DO NOT UNDER ANY CIRCUMSTANCES CALL
High School of Fashion Ind., Museum of Modern Art, Beekman Theatre
(They cannot answer your questions & asked us to announce this)

WHEN TO ATTEND SPECIAL EVENTS FOR BEST SEATING

While members may attend at either 7:15 or 9:30 PM, better seating is available at 9:30 PM. Sunday and Friday members, especially, are urged to attend at 9:30 PM.

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If you belong to a civic organization, PTA, etc., why not tell your fellow members about this? It's nice to attend our showings in the company of friends.

CURIOUSERS ARE MARKED MEN (AND WOMEN)

and can be spotted easily even by amateur detectives. They are at your service for questions, complaints and suggestions.

WANT TO SEE EUROPE'S FILM MUSEUMS AND FILM FESTIVALS?

The American Federation of Film Societies is arranging a tour, open to individuals, of a number of European film archives and film festivals, during the summer of 1958. Conducted by Gideon Bachmann, it will enable participants to "see films they cannot see elsewhere." Costs will be moderate (\$850 or \$700, depending on plan selected; for a period of eight or five weeks). For information, write to: American Federation of Film Societies, 1209 West Jarvis Avenue, Chicago 26, Ill., and state that you are a Cinema 16 member.



We should like to draw your attention to an unusual motion picture coming to the Fifth Avenue Cinema December 15th:

Carl Dreyer's
ORDET
Golden Lion Award, Grand Prize,
1955 Venice International Film Festival

Directed by one of the cinema's greatest talents, "Ordet" is based on a play by Kaj Munk, the Danish poet priest and resistance leader who was murdered in 1944 by the Nazis. Munk called his drama, concerning man's faith, "a legend of today".

Dreyer, last represented here by his "Day of Wrath", acted not only as scenarist and director for "Ordet", but also assembled for his cast many of Denmark's leading players. The film was made on location at Vederso, the little village on the North Sea, where Kaj Munk was rector; farmers and fishermen of the vicinity were cast as extras.

As all of Dreyer's work, this is not a work designed to benefit from easy popularity; it is "controversial" in that it deals with questions of good and evil in terms of Dreyer's own mystic and unsparing nature.

This is precisely why we feel it to be of particular interest to the kind of "active spectators" we consider our members to be and urge you to see it.

"Ordet" a Palladium Film, Copenhagen, released by Kingsley International Pictures Corporation. Opening at the Fifth Avenue Cinema Sunday, Dec. 15th.

CINEMA 16 FILM NOTES 1957/1958

Season 11 - Program 4

December 1957



INTERPLAY

(8 minutes)

Production, direction and scenario: Peter Weiss, for Forenings
Films AB & Arbetsgruppen for Film, Stockholm. Camera: Tony
Forsberg. Distributed by Cinema 16.

Peter Weiss' experimental pantomime on an erotic theme transmutes two lovers into startling and semi-abstract patterns. Carefully composed, this unusual Swedish experiment was selected for exhibition at the 1955 Edinburgh International Film Festival. Poetic in intent and execution, the film must not be pinned down to a specific story line or "message". No doubt its honesty will offend some, and by the same token attract others. "Musique concrete" (produced without the intervention of musical instruments) reinforces the mysterious quality of the images. An interesting example of contemporary European avant-garde film production, it was made in Stockholm by Mr. Weiss with the help of a group of independent film makers, intellectuals and painters, who are also responsible for HALLUCINATIONS (shown last season) and several other experimental works.

MENSCHEN AM SONNTAG (People on Sunday) Germany 1929 (52 minutes)

Production: Filmstudio. Director: Robert Siodmak. Script:
Billy Wilder, Robert Siodmak, Edgar Ulmer, Fred Zinnemann.
Photography: Eugen Schufftan. Distributed by Brandon Films.

The Cast: A cab driver; a salesgirl; a travelling salesman;
and an extra (all played by non-professionals).

This legendary film - at long last available - was produced by several now world-famous film makers at the start of their careers and affords a fascinating insight into the character of their talent at an early stage.

It is also an important example of the "cross-section" films so fashionable in the late twenties, which recorded, in documentary fashion, such subjects as a day in the life of a large city (Ruttman's BERLIN) or activities at a city market (Basse's STREET MARKETS IN BERLIN). But MENSCHEN AM SONNTAG, while undoubtedly influenced by this school, considerably transcended it. In its utilization of non-professionals, its use of actual locales, its concern for ordinary people and its documentary approach, it anticipated Italian neo-realism by more than fifteen



GIRL IN THE MIST

Japan

(44 minutes)

A Toho Company release directed by Hideo Suzuki. Screenplay: Zenzo Matsuyama, from a story by Yojiro Ishizaka. Camera: Kazuo Yamasaki. Music: Ichiro Saito.

Cast: Yoshiko, the older sister...Yoko Tsukasa; Taeko, the younger sister...Hitomi Nakahara; Grandmother Yasoko...Choko Iida; Father Hanzo...Kamatari Fujiwara; Mother Teisuke...Nijiko Kiyokawa; Elkichi, the young man...Hiroshi Koizumi; Shinji, the little brother...Takashi Ito.

It will prove difficult for most audiences to resist the quiet and full-bodied charm of this unexpected pastoral comedy from Japan. Sensitive directed, full of regard and affection for the people it portrays, it emerges as an unusual commentary on a very contemporary Japan, complete with Rikie, communism and precocious adolescents. Fashioned in imperceptibly impeccable taste, it also manages to convey the differences in moral values of young people and their more tradition-bound parents without being either obvious or stuffy about it.

But what is most notable is the film's all-pervasive humanism which transcends its specifically Japanese locale. Once again, since it partakes of similar problems and emotions as do other people, the "mysterious East" merges, without losing its particular national characteristics, with mankind.

VARIETY, after referring to this film as "an artistic triumph", nevertheless correctly avers that it may be difficult to obtain commercial release for it. Presumably, this is due both to the quiet and unsensational treatment, as well as the odd (44 minutes) running time. On both counts, the reluctance to show such a film commercially once again seriously calls into question the criteria of the art theatres.

DID YOU KNOW?

that RKO's classic, FILM AS ART, hitherto out-of-print (or available only at \$20 per copy) has just been re-published as a paperback at \$1.50 and is available in the lobby at the special Cinema 16 price of only \$1.10 per copy?

Just Arthur Knight's new book, THE LIVELIEST ART, just published at \$7.50, is available for sale in the lobby for \$5.00 (we pass the dealer's discount on to you)?

that the New Yorker recently published a two-part "Profile" on Vittorio de Sica, which, among other things, discusses THE CHILDREN ARE WATCHING US in detail? Send 45¢ in stamps to the New Yorker and ask for their June 29 and July 6 issues.

that among our members this season are Ella Kazan (renewing member), Herb Shriner, Charles Van Ooren (renewing member), Henry Tattall Canby (an eight-year member who conducts a program of new recordings on WNYC on Sunday afternoons), David Randolph, Orson Bean, John Hubley (director of "Gerald McBoing-Boing"), Barney Russett (publisher of Grove Press books), Al Collins?

that the November issue of FILM CULTURE (on sale in the lobby at a special members' discount) features an extended review of the American experimental film movement?

that Tony Richardson, director of MOMMA DON'T ALLOW (to be shown next month) is also the director of the current New York stage hit "Look Back in Anger" and himself an honorary though not card-carrying 'member of the misnamed 'Angry Young Men' school?

that the Japanese feature, WHEAT WHISTLE (shown by us last year) was chosen to be Japan's main entry at the 1957 Edinburgh International Film Festival; and was also selected for the British Film Institute's National Film Theatre series of outstanding Japanese motion pictures?

that the restricted Army film, ANIMALS IN ROCKET FLIGHT (shown by us early in 1956 and providing Americans with the first glimpse of our "outer space" experiments) was only just now "discovered" by the press and became the subject of a recent New York Times feature, complete with photographs?

A Christmas Gift that Renews Itself 5 Times a Year!

If you are tired of sending your friends tiresome ties or tedious trinkets, send them a gift membership in Cinema 16 instead! It will make them think FONDLY of you at least twice a month during the season! At Christmas, we shall send them an attractive greeting card bearing your name, together with their membership card.

A gift for you: 2 guest tickets for every new member you recruit under this offer.

\$5 BOOK, "FILMS ON ART", AVAILABLE TO MEMBERS AT 50¢
Profusely illustrated sourcebook, with several hundred evaluations and sources of the best art films. Send 50¢ to Cinema 16, 175 Lexington Avenue, New York 16.

AVAILABLE AT DISCOUNT IN OUR LOBBY:

Sight and Sound

Single Copies: 60¢ (75¢ on newsstands); the newest issue is on sale in lobby.
Subscriptions: \$2 per year (regular: \$3). Send check to Sight and Sound, 306 West 11th Street and state that you are a Cinema 16 member.

Film Culture

Single Copies: 35¢ (50¢ on newsstands); the newest issue is on sale in lobby.
Subscriptions: \$3.50 per year (regular: \$5). Send check to Film Culture, 215 West 98th Street and state that you are a Cinema 16 member.

Film Society Primer

How to organize and run a film society: 60¢ (regular: \$1.00).

THE LARGEST COLLECTION OF EXPERIMENTAL AND INDEPENDENT FILMS in the U.S. may be rented from Cinema 16 for your home or club showing. 10% reduction in rental rates for members. Write for free catalog: Cinema 16, 175 Lexington Avenue, New York 16.

years. In fact, its boldness as well as its way of treating its subject matter, earned it a reputation as an important experiment of the avant-garde of the twenties. "Unhampered by the demands of a complicated narrative, the directors had time to linger over detail, to catch a fugitive expression or a revealing gesture. Through their acute observation, the reality they created is not linked to any special epoch, but has a timeless quality." (British Film Institute)

The group of young film enthusiasts responsible for the film - all of them forced into emigration by Hitler - went on to fame in the commercial cinema (and maintained a keen interest in contemporary problems, attitudes and mores in their subsequent film work).

Slodmak, the director, obtained a contract from Pommer, UFA's all-powerful producer, on the strength of this film. After his arrival in the U.S., he directed, among others, THE KILLERS, THE SPIRAL STAIRCASE, THE SUSPECT and DARK MIRROR.

Billy Wilder is responsible, either as writer or as director, for LOST WEEKEND, ACE IN THE HOLE (The Big Carnival), SUNSET BOULEVARD, LOVE IN THE AFTERNOON, SABRINA, SPIRIT OF ST. LOUIS, SEVEN YEAR ITCH, DOUBLE INDEMNITY.

Fred Zinnemann directed FROM HERE TO ETERNITY, THE MEN, THE SEARCH, HIGH NOON, HATFUL OF RAIN, OKLAHOMA, and the forthcoming NUN'S STORY.

It was only Eugen Schufftan (to all accounts, much more the co-director than just the cameraman on MENSCHEN AM SONNTAG) who was already a noted film personality in his own right at the time of the making of this film. The inventor of the famous Schufftan Rear Projection Process, he is responsible for the camerawork on a host of outstanding films, including PORT OF SHADOWS.

In MENSCHEN AM SONNTAG, his camerawork represents an attempt to avoid the "newsreel" style of photography that so easily attaches itself to documentary films and to instead embellish the film with a bitter-sweet, ironic poetry. The close-ups of the girls are often handled in soft focus, while in contrast the faces of the men are photographed harshly. Every camera set-up is carefully composed, with both cameraman and director anticipating the style of deep focus photography later developed by Orson Welles in CITIZEN KANE and William Wyler in THE LITTLE FOXES. The director often works on two levels: the main action in the foreground, subsidiary action in the background, but integrated contrapuntally. Whenever two not concurrent actions are shown, plasticity and an illusion of depth are achieved by adding objects to the foreground so as to frame the background action.

Undoubtedly influenced by MENSCHEN AM SONNTAG, a number of prominent film makers subsequently dealt with similar themes: Marcel Carne in his first film, NOGENT-ELDORADO DU DIMANCHE; Carol Reed in BANK HOLIDAY; Emmer in SUNDAY IN AUGUST. Judging also from the early works of a number of contemporary independent film makers, it is clear that this type of documentary "cross-section" film appeals precisely to new film workers; just as with the team responsible for MENSCHEN AM SONNTAG, Carne, Reed, Emmer and the others all were at the beginning of their careers.

We are indebted to Mr. William Kenly for arranging the musical score.

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Season 11 - Program 5 - January 8, 1958

Between Part 1 and 2 of tonight's film, the lights will go on for a moment to allow for a change of reels. This is not an intermission; please remain in your seats.

GOLD DIGGERS OF 1933

U.S., 1933

(94 minutes)

A Warner Bros. production, directed by Mervyn LeRoy. Screenplay: Erwin Gelsey and James Seymour. Based on the play by Avery Hopwood. Music and lyrics: Harry Warren and Al Dubin. Camera: Sol Polito. Musical numbers staged by Busby Berkeley. With Warren Williams, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers.

"When Warner Brothers, reeling with the success of *THE JAZZ SINGER*, set out to exploit sound on the grand scale, they threw into production a series of musicals (*THE DESERT SONG*, *IRENE*, *SUNNY* and *GOLDEN DAWN*). Other studios quickly followed suit, and between 1929 and 1931, Broadway was literally ransacked for singable, danceable properties. It should be emphasized, however, that the screen incarnations of such memorable musicals as *THE VAGABOND KING*, *THE DESERT SONG* and *RIO RITA* were subject to all the defects that vitiated the transcriptions of most theatre pieces at that time. Sound recording techniques were still primitive and directors, awed by the microphones, were largely disinclined either to move their cameras or cut their scenes. The resulting pictures were static beyond endurance. And the fact is that before long audiences were literally refusing to endure them, once the initial novelty of sound had passed. The expensive musicals became suddenly a drug on the market. They remained so until Warner Brothers, early in 1933, cautiously essayed another, low-budgeted foray into the field with *42ND STREET*. The results were so overwhelmingly gratifying that the company rushed into production another, more elaborate variation, *GOLD DIGGERS OF 1933*. The success of these two films inspired the rash of back-stage musicals that was to become as firmly identified with the Warner trade-mark throughout the Thirties as its sermons of social protest and Paul Muni biographies.

What differentiated *42ND STREET* and, more especially, *GOLD DIGGERS* from their horde of predecessors was not merely the scale and lavishness of their production numbers, but the freshness and ingenuity of their staging. Where formerly the camera was virtually chained to its vantage point while the tenor sang or the girlies kicked their legs, in these new musicals the camera suddenly seemed to be everywhere - now high in the air, now down at ankle level, now swooping off into space. The choreography too seemed different somehow. Instead of the stodgy routines of the Albertina Rasch school - line formations with a one-two-three-kick that usually culminated in the girls forming columns of four and marching about like a giant pinwheel - in this new dance style the girls hardly seemed to be dancing at all. They might take a step as the camera swung past, or raise and lower their arms en masse to resemble a flower opening and closing its petals when viewed from above. But of honest-to-goodness dancing - pirouettes, arabesques, grands jetes - all the adornments of classic ballet - there appeared not a trace. And no one seemed to mind.

These innovations were the work of a young New York dance director named Busby Berkeley, brought to Hollywood by Samuel Goldwyn to stage the musical sequences for *WHOOPEE*, an Eddie Cantor picture of 1930. Even then Berkeley could see no reason for leaving his camera "out front," in the conventional position of the well-heeled customer at a Broadway hit. For one startling moment in *WHOOPEE* he actually carried the camera far up into the flies to look straight down on the girls stamping through some sort of wild Indian routine on the stage below. The more literal-minded protested that only a bat could have seen the dance from such an angle. Berkeley was to become used to such criticism. After all, none of the dances in *GOLD DIGGERS*, although presented as part of a theatrical performance, could possibly have been crammed on any theatre stage, much less make any sense to an audience viewing them as a theatrical presentation. Berkeley's response was standard: The backstage plots were no more than an excuse to present his big production numbers; and it would be idiotic not to take full advantage of the camera in presenting them on the screen.

Although in subsequent films Berkeley was to grow even more experimental, trying out kaleidoscopic lenses, rear projections and tricky matte-shots, in *GOLD DIGGERS* he seems to be working primarily with the camera itself in the creation of his dances. There are innumerable crane and travelling shots, shots in which the camera is far more active than the girls. Eventually, of course, Berkeley found himself in a kind of artistic cul de sac. If the number of tricks he could do with his camera was limitless, the patience of the audience with backstage plots was not. With the Astaire-Rogers films of the mid-Thirties, the popular taste changed in favor of their more intimate, more gracefully integrated dance sequences. Although still working occasionally (his most recent film was the disastrous *ROSE MARIE*), Berkeley today is definitely old hat. And yet, as *GOLD DIGGERS* surely demonstrates, he created moments of wonderfully pure cinema - as well as contributing importantly to freeing the camera from the shackles imposed upon it by the microphone back in the early days of sound.

As for the film itself, let it be noted that in 1933 the epicurean Lucius Beebe, then movie critic for the *Herald-Tribune*, was able to find it "gay, spontaneous and altogether amusing" - although he went on to deplore its *MY FORGOTTEN MAN* finale as "bogus sentimentality in general favoring a legislative action which should be no concern of a photoplay designed primarily as amusement fare." It is just possible that today's audience, while deploring both the sentimentality of the song and its patronizing approach to the unemployed, will be startled to discover to what extent the realities of the outside world crept into the supposedly "escapist" movies of our past. Needless to say, *GOLD DIGGERS* was a tremendous financial success and its cast - Dick Powell, Ruby Keeler, Joan Blondell, Aline MacMahon, Warren Williams, Guy Kibbee and Ned Sparks - formed the nucleus of the Warner Brothers stock company, turning out an infinite number of variations on its theme. By that time, however, Ginger Rogers - repeating here a role that brought her overnight fame in *42ND STREET* - had escaped into the arms of Fred Astaire and a newer, more sophisticated style of movie musical."

Arthur Knight

Mr. Knight is film critic at the *Saturday Review* and Dance Magazine and author of "The published history of the movies, *THE LIVELIEST ART*."

died a quick and untimely death in a New York first-run house, ably assisted by critics who were unable to recommend this somber and uncompromising work to a public presumably bent on late. tainment only). On another level, it is a symbolic study of a concentrationary universe, in which a man succeeds in escaping from his cell only to better lose himself in the labyrinth of his jail.

A brilliant cinematic portrayal of obsessional and hallucinatory states, the film is especially noteworthy for its advanced sound experiments and is rightly described as "an essay in sound expressionism". The intensity of the soundtrack is such that it achieves complete identification of protagonist and audience; the audience is no longer the spectator (as happens in so many contemporary sound films which resemble "filmed theatre"), but participant in the drama. The entire dialogue occupies less than a minute-and-a-half of screentime of thirty-three minutes.

The interpretation of the philosophical content of the film must be left to each viewer. As the director, a well-known French physician and scientific film maker, states, it is the viewer's responsibility to interpret the film in terms of his own sensibility, just as he would do in the case of a musical performance.

SPECIAL ANNOUNCEMENTS

OUR SPRING 1958 PROGRAMS

will be mailed to you on or about February 1st.

FILM CONFERENCE AND WORKSHOP

sponsored by Educational Film Library Association and New York Film Council is announced for January 30 and 31 at Carnegie International Center, 345 East 46th St. Symposia, new films, discussions will be offered. Of special interest to members will be the January 30 agenda: in the morning, films on racial integration; in the afternoon, a discussion of film society problems and programming, conducted by leading film society members. Registration fee: \$ 3.00 for both days, \$ 1.75 for one day. Address: EFLA, Room 2230, 250 W. 57th Street, New York.

WATCH FOR

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a series of Sunday morning programs at the
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for programs, write to:

CINEMA 16, 175 Lexington Avenue, MU 9-7288

(lower rates for Cinema 16 members)

CINEMA 16 FILM NOTES 1957-1958

Season 11 - Program 6 - January 1958

MOMMA DON'T ALLOW

Great Britain, 1956

(22 minutes)

Production: British Film Institute Experimental Production Committee.
Direction & Scenario: Karel Reisz and Tony Richardson. Camera:
Walter Lassally. Sound & Editing: John Fletcher. Distribution:
Contemporary Films.

A candid camera excursion to the Wood Green Jazz Club which regularly meets at "The Fishmonger's Arms", a London pub. The camera accompanies a butcher, a hairdresser, a carriage cleaner on their visit to the club, where they meet the young typists and their boy friends, the Teddy Boys and their girls.

This is one in a series of recent films by young British film makers recording and commenting on aspects of the contemporary British scene. It was financed (as was TOGETHER, also to be shown on this program) by the British Film Institute's Experimental Production Committee. This fund was created to sponsor experiments by young talent in film style, technique and subject; and to support ideas unlikely to find sponsorship under ordinary commercial conditions. Its funds are derived from a small proportion of the money returned to British film producers from the entertainment tax.

"This film celebrates a piece of urban folklore in the making. The movements created by the young dancers are often surprisingly complex and beautiful; evolving out of the music, of the mood as it comes and goes, they also suggest a curious abstraction from life. At times the couples seem wholly remote from each other, each dancer preoccupied with his own movements, creating his own vacuum, occasionally, as if by chance, coming together for a moment with his partner; at other times an instinctive rapport apparently exists between a couple, and the excitement, the rhythmic responses, are shared. As they improvise their own movements to the music, now rapt and slow, now swift and intricate, they move into another, an imagined world. For an evening they are free. But that is all; the return is the point of departure, the obscure indifferent everyday, of which the few opening glimpses appear sadly insignificant. Perhaps that is the significance of their escape..."

TONY RICHARDSON: Currently represented on the New York stage by his production of John Osborne's "Look Back In Anger", Mr. Richardson was born in Yorkshire in 1928; B.A. in English Literature at Wadham College. President, Oxford University Dramatic Society. Worked in repertory theatre and as BBC-TV director ("Othello"). Produced "Look Back In Anger" and "The Entertainer" (with Laurence Olivier) for the English Stage Company. Contributor, "Sight and Sound".

KAREL REISZ: Born in Czechoslovakia; came to England as a child. Served in the RAF; B.A. at Emanuel College, Cambridge. Planned programs of National Film Theatre, London, during its first 3 years. In charge of film and TV programs for Ford Motor Company. Co-produced "Every Day Except Christmas" for Ford. Contributor, "Sight and Sound"; Author, "The Technique of Film Editing".

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TOGETHER

Great Britain, 1956

(50 minutes)

Production: British Film Institute Experimental Production Committee.
Direction: Lorenza Mazzetti and Denis Horne. Story: Denis Horne.
Camera: Hamid Harari. Music: Daniele Paris. With Michael Andrews,
Eduardo Paolozzi. Distribution: Contemporary Films.

SPECIAL AWARD AT CANNES INTERNATIONAL FILM FESTIVAL 1956

"A poetic study of dockland and the East End by a young Italian director, Lorenza Mazzetti. The central characters are two deaf-mutes, dock-workers who live together in a dingy lodging-house room. The film follows, quietly and unemphatically, the course of their solitary existence. Concerned with the sadness and desolation of life in a city, with the melancholy landscape in which the helpless loneliness of the deaf-mutes is only part of a general sadness, TOGETHER draws one remarkably into its world. The repetition of the trivial incident, the refusal artificially to dramatize, the glancing delicacy of the style, give the film the quality of a poet's impression; the intensity of its feeling is communicated through images which find a harsh, melancholy beauty in the urban scene." British Film Institute

"It is no exaggeration to say that this is by far the most original film made in England since Jennings' war films; the sensibility is as acute, the feeling deeper and odder. Here is not only a quickened realization of people and scene but intense imagination. TOGETHER is a revolution in British film making."

William Whitebait, The New Statesman

"TOGETHER is a poet's film. Its method is secret, intuitive, visionary; dispensing with explicit narrative structure, it falls into a series of episodes, deliberately unemphatic, deliberately avoiding the dramatic climax. Things are repeated--the walking around, the children's savage games, the visits to the pub, the meals in the lodging house, the going to sleep and getting up in the little tunnel of a room. The flow of the film is the flow of these two lives, isolated and joined together. A little episode, buying shoelaces in the market, breaks the routine for a moment; a greater one, seeing the girl in the fairground, disturbs it with dreams. The East End back-grounds, the grey riverside, the derelict open spaces where bombs fell, the crowds at the market and, more raffish and fantastic, in the pubs, the slanting cobbled streets and high tenement buildings, are in a sense realistic--shot on location, simply lit and composed--yet the total impression is not quite real. The melancholy of the film has seeped into them and has subtly dyed their appearance. In themselves the images may be desolate, yet their real, inner desolation comes from the director, from the scenes to which they are inanimate witnesses. So an image in itself very ordinary, the barge passing along the Thames at the end, carries tragedy with it: a symbol of time, indifference and oblivion that seems unforced and deeply sad.

"The method is an extension of Zavattini's; TOGETHER undramatizes life, so to speak, even more severely than UMBERTO D. Not that it is unselective--on the contrary, it merely rejects what most story-tellers in this instance would select, and selects what they would reject. The result is like walking around in a strange place and letting things happen to you--there is no preparation and no explanation. Such is the life to which the two deaf-mutes are condemned. And its meaning? The real vision, perhaps is of the extraordinary seen through the ordinary. Hence the perplexity of the clergyman on the TV program in which the film was discussed, and the incensed viewers who wrote that the film was an insult to deaf-mutes and the

makers should have their ears cut off; for TOGETHER is not about how deaf-mutes live in the East End of London now. It is a film of two worlds--the one that we see; and the one that the deaf-mutes symbolically project in an almost Kafka-like fashion, a world of anxiety, helplessness and solitude.

"The problem raised by the film's method is of sustaining an inner development with so little outside help. In TOGETHER there is, in the last twenty minutes, a slackening of inner tension. Here, in fact, by pushing Zavattini's method to its limits, the film exposes them; there is a point at which the everyday, the "human moment", needs perspective if it is to retain meaning; there is a line beyond which repetition becomes merely repetitious and dulls itself. TOGETHER occasionally crosses it. Nor, incidentally, has the soundtrack, an often exciting, evocative blend of music and effects, the same sustained singleness of purpose as the images. Its inconsistencies (sometimes natural sounds are recorded, sometimes not) are clearly designed to match the non-reality of the film as a whole, but are occasionally disconcerting.

"These reservations do not effect the essential quality of the film, its daring conception and personal style, its strange, intense and delicate mood reinforced by the telling uniformity of style imposed on the non-professional players (Michael Andrews and Eduardo Paolozzi, painter and sculptor respectively, giving an astonishing truth to their roles), and the quiet, melodic line of Daniele Paris' music;" Gavin Lambert, Sight and Sound

LORENZA MAZZETTI: Born Florence, Italy in 1929. Language graduate, with honors, Florence University. Expelled from Centro Sperimentale (school for film production) in Rome for disagreeing with instructor regarding "correct" camera position. Studied painting at Slade School in London in 1952; persuaded school to finance short film of Kafka's "Metamorphosis", followed by his "The Country Doctor". This led to the British Film Institute's grant for TOGETHER in 1956. Plans for feature film (again with Denis Horne) on the Teddy Boys but shelved owing to censor's refusal to pass screenplay. In 1957, she and Horne went to Germany with BBC and UN money to make a film about the "hard core" refugees.

DENIS HORNE: Born 1918 of Irish parentage. Produced first play at Oxford University in 1947. Wrote two other semi-symbolic dramas, produced in London's Art Theatres to high critical acclaim. Turns to film-making; introduced by BFI to Miss Mazzetti, they produce TOGETHER, and have collaborated ever since.

GLIMMERING (Lueur)

France, 1948

(33 minutes)

A L'Equipe Cinematographique production, written and directed by Pierre Thevenard. Camera: Bourgoin. Music: Andre Jolivet. Editing: G. Alepee. Sound: Vareille and Carre. With Jean Dely of the Comedie Francaise.

PRIX JACQUES FEYDER

Dream, documentary or allegory? Reminiscent of Kafka in its ambiguous realism, this outstanding example of the European independent cinema seems to offer a starkly realistic and dramatic account of a prisoner's escape and undoubtedly provided a forerunner to Bresson's recent feature-length masterpiece, A MAN ESCAPED (which

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a special
project of
Cinema 16



plan:

the series is designed for children aged 4 to 8.
the programs are spaced approximately three weeks apart,
each program is about an hour and a half in length, with an
intermission.

programs will be presented on Sunday mornings, 11:15 AM
(except for "program 4" during Easter week) at the distin-
guished art theatre, The Beekman, 66th Street at Second Ave.

admission is by membership only.
membership privileges include;
free admission to all programs, detailed
program notes, discount on selected children's
books and film equipment, consultation on
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membership rates:

per person (child or adult): \$7.50
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CINEMA 16, 171 Lexington Avenue, New York 16, N. Y. (MU 9-7288)

1 sunday, feb. 16, 11:15 am

THE ANT & THE GRASSHOPPER Aesop's fable dramatically retold with Lotte Reiniger's famed silhouettes.
PARADE The distinguished artist Charles Eames sets dolls, drawings and toys marching to John Philip Sousa's music.
IN PARIS PARKS Joyful impressions of animals, amusements and the guignol in the parks and zoos of Paris, by Shirley Clarke, noted dance film maker.
RAINBOW DANCE Len Lye's notable film experiment.
BALLOONATICS Buster Keaton struggles with bears, balloons and the forces of nature in classic silent comedy.

2 sunday, mar. 2, 11:15 am

THE STORY ABOUT PING Charming adventures of a wayward duck on the Yangtze River. In color.
ELLEN IN WINDOWLAND Prize-winning fantasy of Fifth Avenue windows, through the eyes of a young girl.
PACIFIC 231 Sounds and visuals of trains excitingly integrated into Honegger's celebrated score. Award at Cannes.
BE GONE DULL CARE Norman McLaren sets jazz to riotous color. Hand-painted on film. Award at Venice.
PALLE ALONE IN THE WORLD Dreaming he is alone, a Danish boy drives a street car, a fire engine, a plane to the moon. Three international awards.

3 sunday, mar. 23, 11:15 am

LENTIL McCloskey's popular tale of a boy and his harmonica, faithfully realized on film.
FROGS Rare closeup: a frog from egg to maturity.
WILLIE THE KID Delightful spoof of Westerns, by UPA.
THEME & TRANSITION Exuberant improvisation by Carmen D'Avino. Creative Film Foundation Award.
ASSAULT ON THE EIFFEL TOWER Hilarious comedy of mountain climbers ascending the Eiffel Tower.

4 saturday, apr. 12, 11:15 am

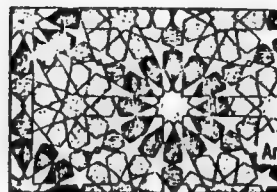
DOGGY & PUSSY BAKE A CAKE Charming Czech animation of a story by Karel Capek.
CORRAL Film poem on Canadian Cowboy. Golden Reel.
TOCCATA FOR TOY TRAIN Charles Eames sets antique toy cars and trains racing to Elmer Bernstein's score.
INDIAN FAMILY OF LONG AGO Colorful and accurate reconstruction of the life of the plains Indian.
DOCTOR DOOLITTLE IN THE LION'S DEN Doolittle braves the lion and saves the monkeys.
THE PRIVATE LIFE OF A CAT (optional film) Hammett's famous study of birth and growth in cat family. Birth sequence is beautifully and sensitively filmed.

5 sunday, apr. 27, 11:15 am

ALAMBO Swift color abstraction by Jordan Belson, synchronized to Alambo rhythms. Award at Edinburgh.
ROBIN RED BREAST Intimate glimpses of bird life.
TALE OF THE FJORDS A Norwegian girl's adventures, beautifully portrayed by renowned Arne Sucksdorff.
ZANZABELLE Animated tale of civilized giraffe in Paris.
PAPAGENO Charming fragments from Mozart's "Magic Flute" interpreted in silhouette by Lotte Reiniger.
SPECIAL FEATURE: Kay Boyle tells stories by Ruth Krauss with slides of Maurice Sendak's drawings for "A Hole Is To Dig" and Alvin Krauss' new book, "Tales From Children".

CINEMA 16 FILM NOTES 1957/1958

Season 11 - Program 7 - January 29, 1958



An Evening of Poetic & Surrealist Films

"A most interesting film phenomenon in postwar America has been the mounting tide of experimental work being carried on outside the Hollywood studios, indeed rejecting completely the standards and aims of the Hollywood film. For these are pictures produced *con amore*, generally privately financed, by young people who seek self-expression in the art that is closest to them, the art they grew up with...Drawing from such precedents as UN CHIEN ANDALOU and ENTR'ACTE, the makers of these films follow the same line of dream symbol and free association in the creative process...What comes out of all this are pictures that can be felt rather than understood. Their meanings would be impenetrable on the level of consciousness unless one resorted to a psychoanalytic technique, charting them as you would a case history. They are tied together by a continuity of mood and feeling rather than by any formal storyline. Frequently they are shocking--sometimes merely by their strangeness, more often as a deliberate attempt to jolt the audience to a greater intensity of awareness. Obviously, the degree of participation is a personal thing, dependent on each spectator's own equipment and background."

Arthur Knight, Saturday Review

TEXTURE OF DECAY

U.S.

(12 minutes)

A film by Robert Vickrey. Electronic Score: William Hamilton.
Distribution: Cinema 16.

A study in fear: A visitor to an abandoned house is unwittingly precipitated into a fantastic world and driven to destroy himself. The film succeeds in establishing an atmosphere of ambiguous and very contemporary terror. Mr. Vickrey is a well-known American painter whose work is represented in several collections, including that of the Whitney Museum.

AUTUMN FIRE

U.S.

(22 minutes)

A film poem by Herman G. Weinberg. Distribution: Contemporary Films.

This early classic of the American avant-garde was made in 1930 as a "billet doux" to its author's then current innamorata. Enamored, also, was he of the work of Eisenstein, Rutmann and Kirsanoff, whose influences abound in the film. Truly, then, was this a labor of love, unintended for commercial distribution. For a quarter of a century it was known only to a handful of people who saw it at private showings until it was added in 1955 to the repertoire of the Cinematheque Francaise in Paris at the request of Henri Langlois, its curator. That year it was also selected for showing at the "60 Years of Cinema" Exposition in Paris.

MOTION PAINTING NO. 1

U.S.

(10 minutes)

A film by Oscar Fischinger. Distribution: Museum of Modern Art.

Oscar Fischinger, world-renowned film experimentalist and pioneer of the "absolute film", is also one of the few avant-garde producers whose work literally extends over decades and who is even now continuing his steady exploration of problems of abstract motion and sound. MOTION PAINTING NO. 1 (Grand Prix Winner at the 1949 International Experimental Film Festival in Belgium), represents a significant advance in the field of the abstract color film. It was both hand-painted (in oils on glass) and photographed by the producer.

Mr. Fischinger originally worked in Germany. He came to the U.S. in 1937. He worked with Disney on FANTASIA - more specifically, the Bach Toccata and Fugue section which was ultimately edited out because it was deemed "too abstract".

THE PETRIFIED DOG

U.S.

(19 minutes)

A Workshop 20 Production of the California School of Fine Arts, produced by Sidney Peterson. Distribution: Cinema 16.

Old-time slapstick and surrealism combine to produce a child's fantasy of birth, life, and death in terms of Sunday painting, chiropractors, fights, flights and eternal triangles. With its distorted images, its anxiety-arousing pictorial allusions, its compulsive re-statement of basic themes, and its violent yet strangely appetizing soundtrack, the film "attacks" the spectator, forces him to participate and leaves him limp. The very revulsion and opposition it causes indicates that deeper layers of our subconscious have been stirred. No one likes to participate in nightmares, unless they have been emasculated and "pettified" a la Hollywood.

"This is a fantasy in which attention is focused on what has been called the Dream World as a Place. The point of reference is the mind of an 8 year old girl and her fantasies of birth, life and death. The soundtrack is an experiment in the displacement of an affective continuity." - Sidney Peterson

HOUSE

U.S.

(10 minutes)

A film by Charles and Ray Eames. Music: Elmer Bernstein. Distribution: Museum of Modern Art.

Originally photographed by the famed designer with a still camera as a series of color slides, HOUSE was then re-photographed on motion picture film. Subtitled "after five years of living", this film is about the home the Eameses designed for themselves in Southern California. The film relates the house to its immediate surroundings, while the steel and glass structure, the accumulations of objects, tools and materials testify to the unique taste and professional versatility of its owners.

BETWEEN TWO WORLDS

Great Britain, 1952

(20 minutes)

A film by Sam Kaner, directed by Guy L. Cote. Produced by the Oxford University Experimental Film Group. Producer: Derrick Knight. Choreography: Tutte Lemkow. Decor: Sam Kaner. Camera: Michael Warne. Montage Sequence: Val Telberg. Music: Christopher Shaw. Distribution: Cinema 16.

Chosen for exhibition at the Venice and Edinburgh Film Festivals, 1952. Victor Saville Trophy for "Outstanding Film", Scottish Amateur Film Festival, 1953. This film is an attempt to create a dance-form expressly for the screen; it is not a filmic record of a stage ballet. Choreography, decor, music and visual treatment were conceived in close collaboration, on the set itself. The story is told in abstract form, though no symbolism is used.

The theme is that of a blind sculptor, living in a world of his own creation, and of a girl with whom he shares his life. A mysterious guide appears and helps the sculptor regain his eyesight through an operation. Thereafter the hero frantically tries to reach the world of reality, in a nightclub, then in a city. But in vain - he finds no peace and wanders alone "down the endless corridor of time".

TRAILER FOR "THE CHILDREN'S CINEMA"

U.S.

(1 minute)

This film was made by Carmen D'Avino for Cinema 16's newest "baby" - THE CHILDREN'S CINEMA, and is at present being shown at all Rugoff-Becker art theatres in town (the 8th Street, Art, Gramercy, Sutton, Beekman, and 5th Avenue Cinema). It was hand-painted frame by frame, the actual drawing being done during rather than before the shooting of the film. Except for the words used, there was no "script" or "storyboard"; everything is improvised on the spot. Mr. D'Avino, a painter, produced THEME AND TRANSITION and MOTIF, and won a Creative Film Foundation Grant for his PATTERN FOR A SUNDAY AFTERNOON.

DISCOUNT TO MEMBERS AT SPECIAL EVENT CO-SPONSORED BY American Federation of Film Societies, New York Film Council and Cinema 16, February 13, 5:15 PM, World Affairs Center Auditorium, 345 East 46th St (1st Ave)
TONY RICHARDSON DISCUSSES 'FREE CINEMA'
The director of 'Mamma Don't Allow', currently represented in New York by his stage productions 'Look Back in Anger', 'The Chairs', and 'The Egg-timer' will discuss the 'Free Cinema' movement. Helen Levitt's 'In The Street' will be shown. Adm. 50 c/ to members, 1.00 to non-members. Hard and soft drinks for sale.

CINEMA 16 FILM NOTES 1957/1958

Season 11 - Program 8 - February 12, 1958

THE UNKNOWN-SOLDIER (Tuntematon Sotilas) Finland, 1956 (129 minutes)

A Suomen Filmitoimistuksen release of T.J. Sarkka Production. Directed by Edvin Laine. Screenplay: Juha Nevalainen, based on novel by Vaino Linna. Camera: Pentti Unho, Osmo Harkimo, Olavi Tuomi, Antero Ruuhonen. Music: Jan Sibelius, Ahti Sonninen. Editor: Armas Vallasvuo. With Kosti Klemela, Jussi Jurkka, Matti Ranin, Heikki Savolainen, Veikko Sinisalo. Distribution: Tudor Films.

This film is not about heroes and heroic deeds, but about a handful of nameless men, thrown together by war. After the winter war 1939/40, Finland had to cede the province of Karelia to Russia. In 1941 Finland regains the lost territory. Her soldiers advance far beyond the old border towards East Karelia up to Petroslavodsk. After three years of stationary war, the Russian counterattack forces a retreat. The armistice of 1944 finally loses the Karelian Peninsula for Finland.

These historic happenings are but the frame of this film. Only the men matter who are, without mercy, being thrown into the hell of death and destruction by the war. They represent hundreds of thousands of their fellow countrymen - and they stand for millions of soldiers all over the world who, on whichever side, have been thrown into the inferno of a modern war of annihilation.

The men of this M.G. Company come from every class; they are workers, peasants or intellectuals. Their first battle teaches them cold, naked fear. Full of horror and pain, they come to know war at its most frightful. Their uniform has extinguished their profession as well as their freedom of decision, but human feelings and actions, the personal freedom of the spirit, survive. They are real troopers, rough and decent, full of matter-of-course comradeship and grim humour. They are neither rebels nor defeatists. They do what is expected of them. Their heroism knows nothing of splendor and glory; death for their country is not beautiful and honorable, but fearfully cruel. Their hard faces mirror all the senselessness of this murderous war.

There is no heroic end. Those who managed to escape the chaos of annihilation are going home, without glory, without blowing of trumpets - they are the unknown soldiers.

The scenario is based on Vaino Linna's international best-seller, THE UNKNOWN SOLDIER (published in the U.S. in 1957). Mr. Linna, who worked as a farmhand throughout his youth, served in the Finnish Army during the war against Russia. Following the huge success of his book, he bought a farm and is now at work on a novel about Finnish agricultural workers.

The present version of the film has been cut down from a more than three-hour running time to about 130 minutes. It is the only one available in the U.S. For commercial release, some of its more pungent sub-titles will undoubtedly have to be removed to conform with the New York State censorship regulations.

Towards a more truthful view

"RETAINED BY POPULAR DEMAND FOR A THIRD WEEK" read the notice on the portico of a large cinema in the West End of Cologne. Some giant, star-studded spectacle? —or a more daring exposure of the most displayed figure of the French screen? Not a bit of it. The cinema was showing *The Unknown Soldier*, a Finnish film about the horrors of war, a film which makes a passionate plea against militarism.

The film is based on a best-selling novel by Vaino Linna, who was one of the 100,000 Finnish soldiers who fought the Russians in the Karelian forests in the years 1941 to 1944, and the author has also been partly responsible for the screen adaptation. The film was made under the greatest possible difficulties. The uncompromising nature of its denunciation of war, and the sceptical manner in which authority is treated, so outraged the Army that it refused co-operation, and the production was launched under a cloud of official displeasure. But the obstacles were overcome. From all over the country ex-soldiers came forward with anything they had preserved in the way of uniforms, arms and equipment, and many even offered their services as unpaid extras.

Much credit for the film's achievement belongs to the director, Edvin Laine. This is his first film, but he has already behind him a long career as actor and theatre producer. His work has been marked by a strong feeling for human suffering and the warmth of human experience, as well as an absence of political partisanship. Laine has said that in this film nothing has been idealised because war knows no pity. He wishes to show war as it really is, gruesome and painful. Though the characters are all Finns, they stand for the millions throughout the world who have suffered the horrors of an exterminating slaughter—and for the millions more who might suffer the same fate in the future. The whole film was shot on location and in all seasons. Throughout its length it is obvious that it is their feeling of zeal and urgency which has enabled the makers to overcome the enormous artistic and physical problems involved.

The film traces the fortunes of a machine gun platoon in the Russo-Finnish war. It starts with the men's conscription, and the usual quarrels with discipline, and then follows them from their first growing experiences of action through to their relentless extermination as the tide of war surges backwards and forwards across the Karelian isthmus. The end shows no glorious victory but a bloody retreat, in which the scattered remnants of the platoon are saved only by a bitter armistice.

But the story line gives little idea of the essential flavour of the film, for, though it deals with a handful of men, and in form, therefore, does not differ from the laboured tradition of war films, the treatment is thrillingly new. It is not with real people, their warmth, their problems and the tremendous sense of humour in adversity which seems to typify all soldiers, who are no more than ordinary people dragged from their jobs to defend some cause they only half understand. These men behave and look more like men existing in the foxholes and trenches of a front line than those in any other film I can remember. This impression is greatly helped by the fact that Laine has in fact been working with men who were reliving their own lives. There is indeed an atmosphere of barrackroom wit and worldly wisdom. But above all there is the frightening presentation of ordinary people caught up in the machine of war. The atmosphere of each sequence is completely convincing: we see the helplessness of men caught in a barrage in a forest where the shells fall and kill at random, or the confusion of fighting an enemy who remains largely unseen and anonymous behind the bark of a hidden rifle or machine gun. It is a film of alternating moods of violence and calm. In one of the final sequences, the destruction of trees by artillery fire is intercut with the last slaughter in the company, and symbolises most vividly the senseless destruction of war. The silence which follows is wonderfully used; men creep out, only half believing it's over, the sun strikes through, the birds begin to sing again.

Then there is Laine's treatment of death, a subject in itself. Death and its agony are used like organ stops, to deepen and enrich the requiem. I doubt whether anyone, after seeing this film, will be able to stomach the standard American or British heroisms without a smile of pity.

It seems to me that *The Unknown Soldier* is not only a great personal statement such as the screen seldom sees, but a great film by any standards. It is a film which the whole of the younger generation should see. They will be made aware of the dangers of a false heroism which is so easily engendered by the one-sided portrayal of the fighting man, that overstated hero, which British and American film-makers never tire of recreating.

—from the article
by Derrick Knight
in the Federation
of British Film
Societies' mag-
azine, FILM

of the character or his audience: the macabre darkness that pervades WITCHCRAFT was directly related to the sombre tenor of the literature of the Scandinavian lands, where the long winter nights create the fatalism of the Northern character - that feeling of the inevitability of fate which, by implication, is part of the message of this film. Man cannot escape the responsibility for his actions, is the repeated message of much of the literature of the North. And in this film Christensen again and again reiterates the common guilt for this mass-crime of centuries. In scene after scene we are shown avarice, weakness, vindictiveness and smallness of mind as the causes for all that suffering. In tracing witchcraft, Christensen in a wider perspective traces the history of man's cruelty and weakness.

THE DIRECTOR

Born 1879 in Viborg, Denmark, Benjamin Christensen, after beginning his professional career as a medical student, turned to acting and soon obtained one of the coveted Royal Theatre Academy scholarships. After acting in major Danish, German and French productions and with a promise of international fame before him, Christensen decided in 1908 to quit the theatre and devote himself to film.

In rapid succession he opened two film studios of his own in Denmark and also appeared in a number of obscure Danish films. In 1913 he directed his first film, THE MYSTERIOUS X, in which he also played a major role. In this film, with its chiaroscuro lighting effects, its macabre atmosphere and its episodic editing, can be seen the roots of Christensen's later film work: his preoccupation with mystery, his ability to infuse his actors with an air of the unreal, and, not least, his flair for melodrama. His next film, made for the Danks Biografiskompagni in 1915, was HAEV-NENS NAT, a dramatic story of circus life in which he again played a major role.

As a result of the success of HAXAN, Christensen in 1923 accepted an UFA offer to direct a film in Germany, SEINE FRAU, DIE UNBEKANNT, with two of UFA's top stars, Lil Dagover and Willi Fritsch. In 1926, he went to Hollywood and made six films, almost all mystery thrillers: MGM's DEVIL'S CIRCUS (Norma Shearer); MOCKERY (Lon Chaney); and the First National releases, HAUNTED HOUSE, HAWK'S NEST, SEVEN FOOTPRINTS TO SATAN and HOUSE OF HORRORS. The coming of sound finished him and there is no record of any production until 1939, when he re-appears in Denmark with his SKILSMISSENS BORN (Children of Divorce) followed in 1940 by THE CHILD, in 1941 by GAA MED MIG HJEM and in 1942 by DANSEN MED DE LYSE HANDSKER, all in Denmark for Nordisk Film.

None of the films made by him before or after HAXAN approached the sincerity and talent displayed in the extraordinary WITCHCRAFT THROUGH THE AGES."

Gideon Bachmann

Additional material
supplied by Andrew MacKay.

(Mr. Bachmann, who has written extensively on film history, is the editor of CINE-MAGES, the widely-praised film publication, as well as director and moderator of the weekly WFUV-FM radio show FILM FORUM, 9 PM Sunday.)

Season 11 - Program 9 - February 26, 1958

WITCHCRAFT THROUGH THE AGES ("Häxan")

Produced by Svenska Filmindustri, 1919-21. Directed by Benjamin Christensen. Story and scenario: Benjamin Christensen. Photographed by Johan Ankerstjerne. Edited by Richard Louw.

Cast: Benjamin Christensen (the director, playing the role of the devil); Holst-Jorgensen, Maren Pedersen, J. Andersen, Aage Hertel, Ib Schønberg, Elith Pio, Tora Teje, Clara Pontoppidan, Elisabeth Christensen, Ella La Cour, Kate Fabian, Astrid Holm and others.

PLEASE NOTE

Tonight's screening represents the first showing of this legendary film in New York for more than twenty-five years. The print is one of the few remaining prints anywhere, and the only print available in the United States. It carries the original Swedish titles (more than 250 of them). Since it proved impossible to obtain the owner's permission to substitute English titles (this would have damaged the print), Mr. Mac Lindahl laboriously translated all titles into English while Mr. Robert Carter will provide a "live" narration. We are indebted to both of them for their invaluable help.

It is unfortunately technically impossible for present-day projectors to project this film at its original speed and close attention is therefore sometimes required to catch the fast-moving action edited for a slower projection speed.

We have reason to believe that this print is not entirely complete. A number of scenes involving nudity, further details of the witches' sabbath and the various disguises of the devil seem to be missing. It proved impossible to verify if these omissions are due to action by the customs office or by the Swedish owners of the print. We are still attempting to obtain this additional material and if and when we do, we shall show it to satisfy our more historically-minded (or depraved) members.

"The traditional obstacles to the filming of a controversial subject - especially if that subject could easily lend itself to sensational exploitation if mis-handled - all occurred during the stormy history of HAXAN, one of those cinematic legends that have gone down as "film classics" in all the anthologies, but which, paradoxically, very few writers have ever seen. Unavailability for decades, however, is only one of the items on the list; commercial reluctance, censorship, distributor resistance and - surprisingly - public apathy, complete the roster. From 1929 and until today, there is no record of this film having been shown commercially in its original version anywhere in the world. The only public showing, before this Cinema 16 "re-unveiling", took place at the non-commercial London National Film Theatre in 1956.

Unlike other individual creative efforts in cinema, like Bunuel's *L'AGE D'OR* and Anger's *FIREWORKS*, with which it shares, besides artistic fame, a certain notoriety, *HAXAN* was a commissioned film, and thus avoided the conventional first hurdle: producer resistance. But once the Danish director Benjamin Christensen had accepted the challenge of the newly-formed Svenska Filmindustri Company to come to Sweden to make a film on an original theme, the difficulties began.

To find his original material, Christensen for almost two years went through hundreds of medieval documents, judicial manuscripts and ancient books, some of them the rare single copies in existence. Determined, unlike the native Swedish directors of the period who took their stories from Scandinavian literature, to create something freshly filmic, Christensen rejected the temptations of Selma Lagerlof, Henrik Ibsen and Strindberg, refused to hitch his wagon to an accepted success, and instead undertook the labor of love which resulted in this extraordinary film.

The obsession with witchcraft has haunted the history of all religions. Witches have been burnt as recently as 1872 (in the evangelical Canton of Glarus in Switzerland). In 1585, for example, all inhabitants of two villages near the German town of Trier, except two, were burnt in a mass auto-da-fe, and even in a small village like Quedlinburg, a single day saw 133 people burnt at the stake as witches and "werewolves". Altogether it is estimated that over 5 million men and women fell victim to the persecution of religious zealots. It is no wonder, therefore, that a film tracing the history of witchcraft was bound to arouse large-scale public interest.

On re-seeing the film today, one is struck immediately by the extraordinarily cinematic presentation of the images, the excellent photography, the true-to-life atmosphere in the reconstructed medieval settings, the great attention to detail, the sincerity in the first-person titles, the extremely precise cutting. During the two years (1918-1920) that he worked on the research, Christensen discarded more than one version of the scenario; in the beginning, he felt hampered by the conflict between Svenska's demand that he make a "documentary" and his own traditional-feature background. Eventually, he decided, partly *malgre-soi*, against a traditional story line, but instead illustrated in the film various episodes that his research revealed as typical. As a concession to himself, and also as a dramatic device, he used the same actors and, in fact, the same characters in many of the episodes, so that the finished film is really neither a feature nor a documentary, but a form of hybrid.

Christensen not only acted one of the main roles in this film (the devil), but used first-person sub-titles, in which he becomes a sort of Dostoevskian "first-person-singular", a narrator who presents to the viewer his own ideas about witchcraft (not without sounding, at times, a propagandistic note). The "introduction" consists of facsimiles of important medieval drawings, painstakingly collected and photographed lecture-style with intercut explanations.

His second method for "getting his point across" is his constant harking back to the present (or, rather, to his present; obviously, the days before Freudian terminology became common property), by juxtaposing his medieval documents and reconstructions of situations in the past with situations perfectly understandable (if irrational) in the light of the discoveries of science. We see all manner of neurotic and a-social behavior chalked up to "hysteria", which in the middle ages would have meant bewitchment or proof of consorting with the devil.

And lastly, Christensen's propagandistic vein is highlighted in his attitude towards the Church. Throughout, the Holy Inquisitors are worse than the devils they purport to fight, but at the same time (and perhaps without Christensen's conscious intent) there is also an element of humanity in the depravity portrayed.

The cast consists of a mixture of professional actors and non-professionals. Christensen, the director, plays the Devil. Two poor old women, discovered in a Copenhagen crowd, play the witch and the old woman suspected of being a witch, respectively. From the Swedish stage comes Tora Teje in the role of the war widow in the modern sequence; the well-known Danish comedian Oscar Stribolt plays the part of the monk seduced by his housekeeper. Mrs. Clara Pontoppidan, one of Denmark's foremost actresses, acts the part of the nun. The hysterical, blaspheming sister is played by Alice Fredrikson, a painter. The famous Danish critic, Mr. Westermann, plays the part of the hangman. Denmark's "most beautiful model" of the day is prettily displayed in the witches' sabbath.

Considering the type of interest that this film aroused, and the type of material that Christensen did not hesitate to include in it, it is to his credit that the film did not become an "exploitation" item. Christensen was a sincere man, and like his predecessors in another art Breughel and Callot, he knew how to convey the greater meaning of the whole and to obliterate the crass effect of individual scenes. Working in close collaboration with his cameraman, Johan Ankerstjerne, Christensen created fantastic images: with the help of exaggerated make-up, papier-mache masks and decor, dramatic lighting, innumerable authentic witchcraft props such as snakes, lizards, frogs, worms, and what appear to be fragments of a hanged man's body, he formed a mythical atmosphere, where nothing was impossible. At the same time, all these images are constructed with great attention to composition, so that many of them remain in the mind like a Bosch painting. In fact, the influence of the Flemish masters is apparent throughout the film, especially in the design of the frame. And this was a film shot for the editing board: no other film before, and none until Dreyer's *PASSION OF JEANNE D'ARC*, was so effectively mounted and rhythmically constructed in relation to the content of its frame-images. All the more it is to be regretted (and one wonders what the reasons might be) that this obviously talented director never again made a film of equal value or impact.

HAXAN was released in its native Sweden in 1922, and a year later in the other European countries. It was not a financial success. Although produced at the height of the flowering of the "Golden Age of Swedish Cinema", *HAXAN*, like other masterpieces of its time, was a success d'estime only. In fact, the film was no great financial success anywhere, which may have partially caused its disappearance for almost 30 years. The "Film Daily", which reviewed it when it first came to this country in 1929, said "the subject matter is too grim for most picture houses", and as a result it never went on from its initial Fifth Avenue Playhouse opening in New York.

When *HAXAN* was revived in London's National Film Theatre in the 1955-56 season, while it was "roared through as a farce" by the audience there, the reviews that re-appraised it at that time found it still a remarkable film. Sight and Sound said, "WITCHCRAFT THROUGH THE AGES (1920) - magic, superstition, diabolism, etc., ruthlessly examined under the psychologist's microscope, remains a remarkable film by any standards." It is obvious on re-seeing the film today, that Christensen was far ahead of his time when he made this film. He had an uncanny understanding

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances:

Membership privileges

- Free admission to all programs—a minimum of 15 performances per year—free guest tickets, discounts at art theatres and camera stores, free subscription to the "Cinema 16 Film Notes". (All programs until the summer are listed in this brochure. No screenings during the summer; Fall programs will be announced in September.) Membership can begin with any performance and extends for one year thereafter.
- Choice of Wednesday, Friday or Sunday Series (identical programs):
 Wednesday night... 7:15 or 9:30 PM
 at the modern Fashion High School Auditorium, 225 W. 24th Street.
 Friday night... 8:30 PM
 at the auditorium of the Museum of Modern Art, 11 West 53rd Street.
 Sunday, "brunch"... 11:15 AM
 at the Beekman Theatre, 66th St. & 2nd Ave. (Coffee will be served).

rates

Wednesday Series	Yearly membership	\$13.50 each
	Any two memberships	11.50 each
Sunday Series	Yearly membership	13.50 each
	NO OTHER RATES APPLY	
Friday Series	Yearly membership	15.00 each
	NO OTHER RATES APPLY	

SPECIAL EVENTS

In addition to the 7 regular showings...free to members, held at the Fashion Industries Auditorium on Wednesdays (7:15 and 9:30PM) on dates below...members have choice of attending either performance.

The Unknown Soldier

(February 12th)

Possibly the strongest anti-war film ever made, this prize-winning Finnish masterpiece of the humanist cinema—the artistic sensation of Europe—offers a ferocious view of the errors of men... of heroes, patriotism and sentimentality, it brings a group of foot soldiers to their breaking point in a merciless inferno of blood and death. (Tudor Films.) "A naked and wild picture, intense, rude, tumultuous, just as war itself!" *Les Lettres Francaises*

Witchcraft Through The Ages

(February 26th)

This exotic curio, cited in all histories of the cinema, is one of the screen's most legendary works: Banned and unavailable until now, it ruthlessly examines witchcraft, magic and diabolism under the psychologist's microscope. A record of the cruelty and dogmatism of the middle ages, it recreates the tortures of the witch courts, the orgies of the devil's mass, the hallucinations and temptations of the age.

1 Wednesday, March 12, 1958... Fashion Industries Auditorium
 Friday, March 7, 14, 1958... Museum of Modern Art
 Sunday, March 9, 16, 1958... Beekman Theatre

Munna

A Cinema 16 Premiere

One of the revelations of the 1955 Edinburgh International Film Festival, this fresh and uninhibited work completely rejects the tiresome conventions of the Indian cinema in favor of a neo-realist approach as it recounts with humor and tenderness the curious adventures of an abandoned child amidst thieves, clerks, magicians, criminals and the crowds of an Indian metropolis. Filled with unexpected plot twists, it reveals a rich cross-section of extravagantly conceived characters, nicely balancing between the farcical and the tragic. Photographed in the streets of Bombay.

"Most delightful surprise of the Edinburgh Festival... shines with gayety and imagination... reminiscent of the best Italian Films!" *Manchester Guardian*

The Praying Mantis

A Cinema 16 Premiere

Alien and horrifying universe is revealed in an outstanding study of love and cruel death amidst the mysteries of nature. (Rembrandt Films)

The Brain: Restricted medical & psychiatric films

(April 2nd)

Hypnosis in Childbirth Startling record of actual delivery without anesthetics
Brain and Behavior What science knows about the human brain
Depressive States and Paraneid Conditions A psychiatric study
Experiments in Perception The season's most astonishing film
Age and Child Reared Together Fascinating tests and experiments

Experimental Cinema in Russia

(April 23rd)

By The Law

Three people, related by murder, trapped in an Arctic wilderness; Lev Kule-shov's extraordinary experiment, a psychological tour-de-force. Based on Jack London's "The Unexpected."

Arsenal

Dovzhenko's masterpiece of lyric symbolism, completely original in its substitution of poetic continuity and visual metaphors for the usual structure and story. Difficult and uniquely personal, this rarely seen landmark of screen experimentation is offered as tribute to the recently deceased director.

Weekend of Screenings at Eastman House

(May 30/31)

in Rochester will once again be organized for members interested in sampling the otherwise unavailable treasures of one of the world's leading film museums.

2 Wednesday, April 16, 1958... Fashion Industries Auditorium
 Friday, April 11, 18, 1958... Museum of Modern Art
 Sunday, April 13, 20, 1958... Beekman Theatre

Frances Flaherty Introduces "Man of Aran"

This rare and seldom seen masterpiece of the documentary cinema has lost none of its intensity and drama, as a great film maker offers an unmatched portrayal of man against nature.

Brilliantly photographed on the barren island of Aran, off the coast of Ireland, and enacted by the inhabitants, this sensitive and poetic work records the struggle of a poverty-stricken and proud people with a desperate environment.

Original Irish folk songs. A Contemporary Films release, produced, directed and photographed by Robert J. Flaherty, assisted by Frances and David Flaherty.

"A motion picture of consummate beauty, with an overwhelming climax!" *The New York Times*

"A decided visual masterpiece... has an epic quality!" *N. Y. Herald Tribune*

Frances Flaherty, who worked alongside her husband on this and other films (*Nanook of the North*, *Louisiana Story*, *Moana*) will introduce and discuss the film.

Fritz Lang Introduces "M"

(date to be announced)

A city's terrifying hunt for a psychopathic child murderer, with police and underworld in ironic partnership. A rare showing of the original version of this immortal classic, notable for its relentless realism and Lorre's unsurpassed characterization of the maniac as a tortured victim of his own desires.

Screening of 1958 Flaherty Award-Winners (Saturday, March 22)

One of Cinema 16's most popular events—co-sponsored by City College of New York—features the year's best documentary films, as selected by Bosley Crowther, *N. Y. Times*; Frances Flaherty; Richard Griffith, *Museum of Modern Art*; Otis Guernsey, *N. Y. Herald Tribune*; Arthur Knight, *Saturday Review*; Hans Richter, *City College*; Cecile Starr, *Saturday Review*; Amos Vogel, *Cinema 16*; Archer Winsten, *N. Y. Post*.

A Trip to Canada to see Chaplin's "A King in New York"

will be arranged for members wishing to see Chaplin's newest film which will not be shown in the U.S.

CINEMA 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288
 incorporated as a non-profit cultural society under state and federal laws.

3 Wednesday, May 7, 1958... Fashion Industries Auditorium
 Friday, May 9, 1958... Museum of Modern Art
 Sunday, May 11, 1958... Beekman Theatre

A Bouquet of Prize-Winning Shorts

Every Day Except Christmas

Grand Prix, Venice International Film Festival 1957. The humble night workers of London's flower markets; a provocative attempt to restore poetry and humanity to the documentary cinema. By Lindsay Anderson (Academy Award, Thursday's Children)

Dance of the Shells

Diploma of Merit, Edinburgh International Film Festival 1958. Alfred Ehrhardt's experimental essay transforms innocent sea vegetation into precision-built monsters mysteriously moving in deep space.

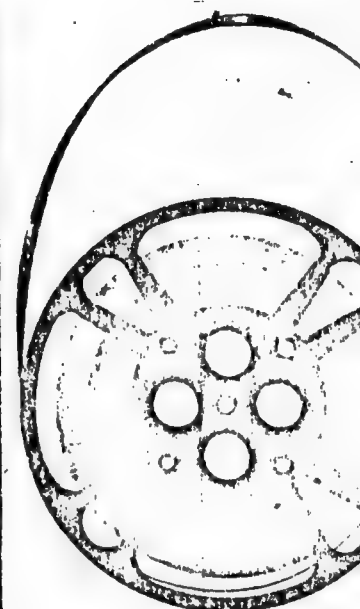
The Case of the Mukkinese Battle-Horn

Filed in the wonder of schizophrénoscope (The New Split Screen), this hair-raising satire on Scotland Yard records the utter destruction of a dangerous gang of international Mukkinese battle-horn smugglers, complete with echoes of Bunuel, Mack Sennett and D. W. Griffith. A brilliantly inconsequential film.

N.U.

American premiere. Michelangelo Antonioni's outstanding neo-realist classic focuses mordantly on an unexpected corner of urban life.

AN INVITATION TO JOIN CINEMA 16



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Institute of Film Techniques, City College of New York, in collaboration with Cinema 16
Saturday, March 22, 1958, Fashion Industries High School Auditorium

9th ANNUAL AWARD PRESENTATION AND SCREENING OF THE ROBERT J. FLAHERTY PRIZE WINNERS
as awarded annually for "outstanding creative achievement in the documentary cinema"

jury:

Thorold Dickinson, Chief of Film Services, United Nations
David Flaherty, Secretary, The Robert Flaherty Foundation
Richard Griffith, Museum of Modern Art Film Library
Arthur Knight, The Saturday Review
Arthur L. Mayer, President, Independent Distributors Association
Cecile Starr, The Saturday Review and House Beautiful
Amos Vogel, Executive Secretary, Cinema 16
Herman G. Weinberg, author and film historian

7:15 PM PERFORMANCE:

1. THE HUNTERS 1958 Robert J. Flaherty Award 70 minutes
Produced by the Film Study Center, Peabody Museum, Harvard University. Directed by John Marshall and Robert Gardner. Script and photography: John Marshall. (The lights will go on for a moment at the end of Part 1 to allow for a change of reels)
2. Presentation of Awards. Speaker: Mr. Arthur Knight, as introduced by Amos Vogel.
3. THE EARTH IS BORN Special Award 26 minutes
A Transfilm-Geesink Production, produced by Walter Lowendahl. Directed by Zachary Schwartz, Script: Arnold Sundgaard. Photography: J. Kirzeder, E. Kuechler, D. Quaid, F. Hendrix.
4. OVERTURE Honorable Mention 9 minutes
A U.N. Production, written and directed by Jean Louis Polidoro. Photography: U. N. cameramen.
(Those wishing to see the 2nd "Honorable Mention", CITY OF GOLD, may remain in their seats at 9:20. CITY OF GOLD will be the first film to be shown at the 9:30 performance)

9:30 PM PERFORMANCE:

1. Speaker: Mr. Arthur Knight, as introduced by Amos Vogel.
2. CITY OF GOLD Honorable Mention 22 minutes
Produced by the National Film Board of Canada. Producer: Tom Daly. Directed and photographed by Colin Low and Wolf Koenig. Script: Pierre Berton.
3. THE EARTH IS BORN. Special Award 26 minutes.
A Transfilm-Geesink Production, produced by Walter Lowendahl. Directed by Zachary Schwartz. Script: Arnold Sundgaard. Photography: J. Kirzeder, E. Kuechler, D. Quaid, F. Hendrix.
4. THE HUNTERS 1958 Robert J. Flaherty Award 70 minutes
Produced by the Film Study Center, Peabody Museum, Harvard University. Directed by John Marshall and Robert Gardner. Script and photography: John Marshall.
(The lights will go on for a moment at the end of Part 1 to allow for a change of reels)
5. OVERTURE Honorable Mention 9 minutes
A U.N. production, written and directed by Jean Louis Polidoro. Photography: U.N. cameramen.

Rages and Outrages

By ARCHER WINSTEN

Cinema 16's most recent program demonstrated again why and how it performs so valuable a function. It showed three pictures, not one of which could ever hope to find a home in a motion picture theater in this country. And yet they were all uniquely and rewardingly interesting.

"Together" follows a couple of dock-working deadbeats in London's East End, and its finale is extraordinarily powerful in driving home the essential wall of silence that shuts them away from the whole world. "Glimmering" is a French picture dealing expressionistically with a prison escape not unlike Bresson's "A Man Escaped," but made long before. And "Mamma Don't Allow" takes a camera into a London jazz club where boys and girls resembling our rock 'n' rollers dance to tunes that remind you of Harlem.

Both in treatment, which strains for something beyond the ordinary and material, which is certainly fresh, these pictures broaden one's view of the real world. Who could ask for more, or get as much in many commercial films?

VARIETY

Cinema 16's Kidpix

Cinema 16 in New York has formed a film society for youngsters aged four to eight. Called The Children's Cinema, and to be presented at regular intervals at the Beckman Theatre, N. Y., it will have its first performance Feb. 16.

There will be five programs spaced three weeks apart. Each is presented on a Sunday morning. The specific dates are Feb. 16, March 2, March 23, April 12 and April 27.

Children's Cinema has been formed to meet the great need for good, carefully selected children's entertainment on the screen.

THE NEW YORK TIMES ON LOCAL MOVIE FRONTS

By A. H. WEILER

SMALL FRY FILMS: Cinema 16 the local film society that has been going great guns for the last eleven years exhibiting documentary and experimental movie fare for its subscribers, is about to embark on a new project. The powers at Cinema 16, it was learned, have formed the Children's Cinema, a subsidiary that will show specially selected programs for youngsters, aged 4 to 8. Starting Feb. 16, five programs, spaced three weeks apart, will be presented at 11:45 on Sunday mornings at the Beckman Theatre, Sixty-sixth Street and Second Avenue.

Parents, and, of course, their children, will be able to see a variety of subjects, all of which, a Cinema 16 spokesman said, "have been carefully chosen to correspond to the children's needs and interests." Among these are Arne Sucksdorff's "Tale of the Fjords" and Shirley Clarke's "In Paris Parks," which take the kids from Scandinavia to the City of Light; "Robin Red Breast," dealing with the birth of the robin's young; "Balloonatics" with Buster Keaton; a French short titled "Assault on the Eiffel Tower," and films covering Indians, cowboys and music and adaptations of picture books.

The stated purpose of the society is "to offer children a view of the worlds of reality and fantasy, as only the cinema can reveal them; to bring to them human and artistic values in entertainment and fact films from many countries; to encourage them to take part actively in a film experience and thereby give them an exciting introduction to the art of the cinema."

AUFBAU

Children's Cinema

Ein neues Unternehmen des Cinema 16

Das ist eine Filmgesellschaft für Kinder von 4 bis 8 Jahren. Fünf Programme, von denen sich jedes über drei Wochen erstreckt, sollen Sonntag morgens um 11:45 im Beckman Theatre vorgeführt werden.

Arrangements have been made that when Chaplin's new film, "A King in New York," opens in Canada, members of Cinema 16 take an excursion and see the otherwise nearly unavailable new work.

Foregoing comment on that new phenomenon — the pilgrimage as informal non-Grand Tour-variety culture 'junket' — we applaud Cinema 16 on their principles and their disciplined, finite vision.

The film itself has received mixed reviews in Europe and England, and some critics have said it is not even a good film. This, of course, is not the main concern editorially or morally.

In a strictly formal and almost but not quite entirely meaningless sense, it is the fault of Chaplin — and so far only his — that "A King in New York" won't be seen in the States. Despite the immense and otherwise definitive economics of feature film production, he has refused to release the film here. (Nor will he re-release "The Circus" or "Modern Times," both considered "classics," as he has in Europe). Officially no government or semi-official agency has questioned or refused him his right to do so. His disdain, however, is not only apparent but real. Just as the new film is composed of elements concerning his response to the preponderance of recent hostile American expression towards him, so too is his decision regarding the film's release here derived from the same antagonistic atmosphere. On the distributional level, his is the art of an artist and citizen permitting himself an untoward measure of self-censorship.

Certainly no one is qualifying his humanity for the first time, but since it is an ugly situation it should be named as such. And since it is also true that America needs Chaplin more than Chaplin needs America, the least we can do is invite him to relinquish his millions, give up his chateau, and come live amongst us as an equal.

Intro Bulletin

CINEMA 16 FILM NOTES 1957/1958

Season 11 - Program 10 - March, 1958

A REMINDER: A SPECIAL EVENT NOT LISTED ON YOUR TICKET will be held on Saturday, March 22, 7:15 and 9:30 PM at the Fashion Industries Auditorium: the SCREENING OF THE 1958 FLAHERTY AWARD-WINNERS (best documentary films of the year). Your membership card will admit you to either performance; Sunday and Friday members are urged to attend at 9:30 PM for better seating.

THE PRAYING MANTIS

Italy

(10 minutes)

Produced, directed and photographed by Alberto Ancilotto. Distribution: Rembrandt Films.

The graceful and nun-like gesturing of the praying mantis is in stark contrast to its demoniacal ferocity. In this very unusual nature study — heavily overlaid with appropriate and unflinching sadism — Alberto Ancilotto has created a work of suspense and intrigue from the reproductive habits of the female praying mantis, who, in Ancilotto's words and camera is, "simultaneously a bride and a widow." As in Ancilotto's other outstanding scientific films (his THE GARDEN SPIDER will undoubtedly be remembered by many members), nature is revealed without sentimentality or sugarcoating: the facts of life, cruel death and, in this case, cruel love, are faced squarely. An unusual score reinforces the atmosphere of mystery and horror.

The lights will go on for a moment at the end of Part 1 of MUNNA to allow for a change of reels. This is not an intermission; please remain in your seats.

MUNNA

India, 1954

(92 minutes)

Produced, directed and written by Khwaja Ahmed Abbas. Based on a story by Mohan Bali. Photography: Ramchandra. Editing: Mohan Rathod. Music: Anil Biswas. Art Direction: Kanwal Nayyar.

Cast: Romi Kapoor (Munna), Tripti Mitra (his mother), David (Bhiku), Manmohan Krishna (Chhaganlal), Om Prakash (the Juggler), Shammi (his wife), Jairaj (Mr. Lakshmidas), Sulochana Chatterjee (Mrs. Lakshmidas).

Although India is a huge movie producing and consuming country, with some 200 home produced films being seen annually in over 3,000 theatres, remarkably few Indian films are shown in Western countries. This may partly have been due to their peculiar national characteristics that made them somewhat unpalatable to Western tastes. The features run three or four hours in length; the plots consist primarily of historical epics or Arabian Nights type fantasies, usually built around Indian fable and folklore, and filled with romantic clichés. All action and continuity

come to a halt approximately every ten minutes, to allow for an extended and extraneous musical number.

It is only with the rise of the "realist" school in India in the last decade that the Indian cinema has been "discovered" by the West and that Indian films have begun to win major prizes at the international festivals.

The realist movement in India arose after the war, when young Indian film makers had become exposed to the works of the Italian neo-realists. The leading directors of the movement are Satyajit Ray (PATHER PANCHALI, APARAJITO), Bimal Roy (TWO ACRES OF LAND) and K.A. Abbas (MUNNA). The works of the group reveal a deep compassion for the problems and sufferings of the Indian masses, and a thoroughly humanist approach to their subject.

MUNNA was one of the first examples of this school. It is a fresh and uninhibited work that recounts with warmth, gusto and tenderness the curious adventures of an abandoned child amidst thieves, magicians, jugglers, criminals and clerks as photographed in the streets of Bombay. The influence of De Sica is very marked (the emphasis on the child, the use of actual locales and non-professional actors), but there is also an inkling of Chaplin and his bitter-sweet portrayals of the underprivileged.

MUNNA tells its picaresque story with warmth and compassion, despite variable technical qualities and certain naivetes in plot and motivation. The episodic narrative, reminiscent of OLIVER TWIST, is peopled with a rich succession of extravagantly conceived characters; the alternation of humor and pathos is quite nicely judged and the most successful creations (notably the poor clerk and the wealthy couple whose lives are deeply affected by the child's gentle innocence) are observed with a fresh and understanding eye. Performances are uninhibited in style, especially in the case of the children.

Reporting on MUNNA's unexpected success at the 1954 Edinburgh International Film Festival, the "Manchester Guardian" referred to it as "the most delightful surprise of the Festival. It shines with gayety and imagination; in its humor, its lightness of touch, its eye for facets of character and appearance, it is reminiscent of the best Italian comedies."

The film has - fortunately or unfortunately - been shortened for Western countries, with the result that transitions from scene to scene are often unduly abrupt. The only available print in U.S. is a 16mm reduction print which suffers at times from excessive graininess and lack of focus.

This screening of MUNNA represents a first opportunity for American audiences to sample the work of the new "realist school". It is to be hoped that their other works - especially Ray's masterpiece, PATHER PANCHALI, discussed elsewhere in this program note - will obtain theatrical exhibition in this country.

YES!
YES!

Memberships are still available in both "The Children's Cinema" and the regular C 16 series. Your friends can join anytime without losing any of the benefits of membership

No Room for Great Pictures

This is an old story that keeps repeating itself. There's no room for a great motion picture to be shown in this large city of many movie houses, many of them closing because TV has snatched their audience for Westerns, some of them empty because they charge so much for second-rate repetitions of threadbare themes.

The art houses, so-called, have prospered because they show foreign language films and exotics that you can't find either on TV or in the regular houses. What's more, most of these foreign pictures try themes that haven't been worked to death here, and the faces are comparatively new, and the ways of working are not overly familiar.

Even so, that hasn't been enough. A surer bet, sound by trial and error during the past 10 or 15 years, is sex, the bolder, foreign brand. Ever since they learned what an inferior Italian picture could do at the box-office if it harped on sex and sadism—this was "Bitter Rice"—they've been alerted to the possible profit.

If anyone had forgotten, and no one does in the motion picture field, Brigitte Bardot reminded film exhibitors and distributors that titillating sex suggestion, if it's nice enough to slip by the censors, is money in the bank. "And God Created Woman" has put stars in the eyes of the people who run the Paris Theater.

If a literary masterpiece, like "Gervaise," comes to this country, already loaded with honors, trailing the glories of Zola, director Rene ("Forbidden Games") Clement and Maria Schell, it succeeds by sheer weight of culture. This can be sold to the public whether they enjoy it or not, and the art house owners know it.

But a truly great, original picture, breaking its own new trail in respect to director, cast and story, has a bad time from the beginning. Such a film is "Pather Panchali," the heart-rending, profoundly true picture of an Indian family in an Indian village.

I saw this picture more than half a year ago. The films it brought to mind, for varied reasons, were "Nanook," "Farrebluque," "Day of Wrath," "Edge of the World" and "The River." Its portraits of living people are so extraordinarily graphic that they cannot be forgotten.

Last month, the picture opened in London, and there it was hailed by C. A. Lejeune, one of England's most perceptive critics. A few months ago, it won the Golden Gate Award at San Francisco. Two years ago, it won a Grand Prize at Cannes. In other words, it has not been without the honors that should recommend it to people unable otherwise to appreciate it.

But the sad and sordid fact is that its local distributor, a man who does appreciate it, cannot find an art theater willing to show it. Some of the art theaters, it seems, are tied to their own organizations which buy films in Europe and showcase them here. Some are committed to popular sex products, which can probably run at a profit for weeks, and months, and possibly years. Some require money guarantees, paid in advance, which are prohibitive to films which have only their fine quality and truth to recommend them to the larger sensation-seeking public. And, of course, there are always some whose managers or owners make choices dictated by no imaginable mental activity.

What with one thing and another, "Pather Panchali" is not available to the New York public. They have no opportunity to accept or reject.

It's bad enough when the public fails to give massive support to such a grim masterpiece as Dreyer's current "Ordet," of which there is a most illuminating review in the January "Film Culture" magazine. It is infuriating when the wheels of distribution and exhibition lock in this fashion, with the former sitting baffled and the latter feeling no obligation whatsoever to show a picture merely because it's great. Out of such lack of vision comes general loss to all, public, theater, distributor and movie-maker alike. When the noblest of films can find no theater, then inevitably a serious segment of the art theater public must look elsewhere for its movies.

GUEST EDITORIAL

The Gold Standard

"Art is long," somebody once remarked to the late Fred Allen. "Yeah," he rasped. "As long as the life at the box office." Last week Manhattan's so-called art theaters refused to give a line a chance to form for a major work of art, a film from India called *Pather Panchali*. The theater operators decreed that the picture did not measure up to their standard—the gold standard. Explained one manager baldly: "The picture's got no sex in it."

Pather Panchali won a Grand Prix at the Cannes Film Festival in 1956. Last December it took first prize at the San Francisco International Festival, has been running for nearly two months at the city's Vogue Theater, the only public screen it has found in the U.S. In London, where it did excellent business, the *Observer* called it "tremendously affecting," and the *New Statesman* rated it "a masterpiece." Written, directed and produced by a 36-year-old Indian named Satyajit Ray, the film describes the slow decline and quiet fall of a family in an Indian village. Homely, poetic, stunningly beautiful to see, it is one of the finest pictures of recent years.

The men who own Manhattan's 36 art houses were not impressed. "Look," said one of them, "I saw this picture at Cannes and I like it, but it wouldn't make money. It lacks entertainment, and besides, a little girl dies in the picture." Said another: "These peasants live in huts. My customers live on Park Avenue."

Since a foreign picture cannot be booked in most U.S. cities without Manhattan reviews, *Pather Panchali* will almost certainly not be booked elsewhere in the U.S. Meantime, Manhattan's art houses looked more than ever like tart houses, as their marquees showed: *The Adulteress* ("absorbing drama of sin"), *And God Created Woman* (starring Brigitte Bardot), *Sins of Casanova* ("wicked"), *The Bride Was Much Too Beautiful* (Brigitte Bardot), *Smiles of a Summer Night* ("bawdy, nawdy"), *The Light Across the Street* (Brigitte Bardot).

By ARCHER WINSTEN

NEW YORK POST

TIME FEBRUARY 17, 1958

CINEMA 16 FILM NOTES 1957/1958

Season 11 - Program 11 - April 2, 1958

*T*H*E* B*R*A*I*N*
A Program of Restricted
Medical and Psychiatric Films

THE BRAIN AND BEHAVIOR

U.S.

A Herbert Kerkow production for McGraw-Hill Text-Film Dept.

This film demonstrates two ways by which we can study the function of different brain areas in human behavior. One method shown is to stimulate artificially different parts of the living brain with an electrode and observe the results. The other method is to measure, by means of tests, the changes in behavior following injuries in different areas of the brain. Several such measurement tests are demonstrated, with different patients, each of whom has suffered injury to some part of the brain. In these tests, we see how a particular brain injury affects either vision, or touch, or movement, or speech, or problem solving, or a combination of these activities. We can thus establish a definite connection between areas of the brain and specific types of behavior.

THE APE AND CHILD SERIES

U.S.

Produced by W.N. Kellogg. Restricted distribution.

An opportunity to see W.N. Kellogg's famed pioneering scientific study: A record of the reactions and behavior patterns of a human infant and his chimpanzee companion reared together in a typical human environment. Designed for use in conjunction with classroom discussion, the film aims to illustrate basic differences and similarities between two types of organisms. Filmically, it is elementary; in treatment, it is simple, straightforward, and, very often, hilarious. While the "scientific" value of some of the experiments is debatable, their somewhat surrealist quality is not.

DEPRESSIVE STATES AND PARANOID CONDITIONS

Produced by G.E. Reed and C.G. Stogdill for National Film Board of Canada. Restricted distribution.

These film records are part of Canada's famed "Mental Symptoms" series, produced as instructional materials for doctors, nurses and other professional personnel. Their purpose is neither to explain nor to show methods of treatment, but only to illustrate various types of personality disorders by showing actual cases. Tonight's films show manifestations of different types of depression and paranoia. One of the films in the series was awarded the Grand Prix in its category at the Venice International Film Festival.

DEMONSTRATIONS IN PERCEPTION

U.S.

A U.S. Navy Photographic Report. Restricted distribution.

Under this unassuming title hides one of the more startling films on this year's program: Although produced by the U.S. Navy, this weird scientific study is "subversive" in the true sense of the word, for it effectively undermines our confidence in our sensory impressions and observational powers. "We act in accordance with the way in which we see the world; can we trust our senses?" asks the commentator and for once his scepticism is filmically and visually made clear.

The film was produced by the Navy for training purposes (map-making, camouflage, etc.) and utilizes apparatus developed by the Institute for Associated Research in Hanover, New Hampshire.

HYPNOSIS IN OBSTETRICS

U.S.

Sponsored by Joseph B. DeLee Motion Picture Foundation. Produced by William S. Kroger, M.D. Camera: Armand Gilmore. Shown by special arrangement; not in distribution.

This is a medical training film and, as such, may be considered too "strong" by some of our members. This is why we are showing it last on the program.

This first film of its kind portrays a delivery under hypnosis without anesthetics. It is not re-staged for the camera, but is an authentic documentary record. The film is, the more surprising for its transition from a stilted and unintentionally humorous first interview to its later almost unbelievable sequences.

Dr. Kroger - an assistant clinical professor of Obstetrics and Gynecology at Chicago Medical School - has produced a number of other films describing the use of hypnosis in surgery. His technique is so effective that (as per a N.Y. Times article), during a recent screening of his dental surgery hypnotic demonstration film, the projectionist (1) succumbed to a hypnotic trance and (2) fell dead away.

SCREENING OF "M" SET FOR MAY 21 (7:15 & 9:30, Fashion Industries Auditorium)
Be sure to add the date of this special event to your card.

EASTMAN HOUSE TRIP: KEEP DECORATION DAY WEEK-END OPEN
and watch for announcement in our next program notes.

EUROPEAN FILM ARCHIVES TOUR: INFORMATION IN LOBBY
Tour members will see films of Chaplin, Stroheim, Visconti, Dreyer, Fabst, Gali, and others - all unavailable in the U.S. - and meet many of the film makers.

3rd ANNUAL CINEMA 16 "FILM MARATHON" AT EASTMAN-HOUSE, ROCHESTER
 HOUND-THE-CLOCK SCREENINGS OF OUTSTANDING & UNAVAILABLE CLASSICS
 MAY 29 - JUNE 1 (DECORATION DAY WEEKEND)

This three-day visit to the world's leading film museum once again promises to be one of our most exciting events of the season. Since the films in Eastman House's library cannot be rented but only viewed on the premises, the collection contains films that are completely (and forever) unavailable elsewhere. This fabulous collection is now thrown open to us for a three-day "orgy" of special screenings consisting of some of the choicest motion pictures, which even we in New York cannot hope to ever show. Screenings will be held at Eastman House's beautiful Dryden Theatre.

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TITANIC The famed Nazi opus, virulent and exciting. With Sybille Schmitz
SPARROWS Mary Pickford in her prime; sentiment and horror nicely balanced

more

day when Nanook didn't make any fuss at all as he came out of the blizzard and found the shelter of his igloo or when everyone, more or less, had a pleasant Polynesian Sunday afternoon, flaying poor Moana in the big tattoo. He stayed where people were and if he did not impose greatly upon them, except to gentle everything he saw of them, it was again, as with the camera, in the modesty that forever the Almighty was a considerable artist and that you had only to look on His works, under and under, and you couldn't miss. It is a point of view shared by Wordsworth in some of the best, as well as in some of the most naive, of his works. It is not exactly fashionable these days among European artists and metropolitans generally, but this is to be said for it: Flaherty returned us to the origins of all observation: where the seasons are; where flowers not only grow but are worn in the hair; where people take, or fight for, the fruits of the earth, and dine well and pour a ceremonial libation on the ground to the Gods and dance in thanksgiving; where the difference between a man and an animal of the wild is only one of degree; where storms come and go and are merely a great spectacle in the passing and children are forever the assurance that time is timeless and the horizon finally without too much pain."

John Grierson, The Reporter

ROBERT JOSEPH FLAHERTY, film producer, explorer and author: born at Iron Mountain, Michigan, 1884; attended Michigan College of Mines, but did not take kindly to formal education. On leaving college, he led four expeditions into the unexplored Canadian North, mapping the Baffin Land Region and Northern Ungava. On his third expedition, Flaherty took along a motion picture camera. Later, with financial backing of French fur company, he returned North and made **NANOOK OF THE NORTH** (1922), one of the most enduring classics of the screen. In 1923, Jesse L. Lasky commissioned him to make a picture of real life in the South Seas. After two years on a Samoan Island, Flaherty completed **MOANA** (1926) which created a deep impression in Europe but was handled with reserve by commercial trade in the U.S.

After some experimental work in New York (**THE STORY OF A POTTER** and **THE TWENTY-FOUR DOLLAR ISLAND**) and an unsuccessful collaboration with MGM which he cut short (**WHITE SHADOWS IN THE SOUTH SEAS**), he began work in 1929 on **TABU** with the German director F. W. Murnau. This collaboration failed due to the conflict of ideas held by the two artists. Grierson, who was creating a documentary movement in Great Britain, invited him in 1931 to make a short film, **INDUSTRIAL BRITAIN**. This was followed by Michael Balcon's commissioning him to make a feature on one of the Aran Islands, **MAN OF ARAN** (1934), followed by his collaboration with Alexander Korda on **ELEPHANT BOY** (1937), a film not wholly representative of Flaherty due to studio scenes made in England by another director. In 1937, Pare Lorentz invited him to the U.S. to make **THE LAND**, which, though containing some of his finest sequences, was withdrawn from circulation due to changes in policy resulting from America's entry into World War II. **LOUISIANA STORY** (1948), sponsored by Standard Oil, was his last film, winning recognition at Edinburgh and by the British Film Academy; he died July 23, 1951, at his home in Dummerston, Vermont, survived by his wife, Frances J. Hubbard (whom he married in 1914) and three daughters.

CINEMA 16 FILM NOTES 1957/1958

Be sure to add this date to your card: May 21, "M" (Frita Lang)
 7:15 and 9:30, Fashion Industries Auditorium

Season 11
 April 58
 Program 12

SPEAKER: MRS. FRANCES H. FLAHERTY

MAN OF ARAN

Great Britain, 1934

(70 minutes)

Produced, written, directed and photographed by Robert Flaherty with the collaboration of John Goldman and Frances H. Flaherty; assistant director, Pat Mullin; special musical score based on Irish folk songs by John Greenwood; distributed by Contemporary Films.

Cast: Colman ("Tiger") King... a man of Aran; Maggie Derrane... his wife; Michael Dillane... their son; and the men of Aran.

"Robert Flaherty, with a Homeric strain in him that makes him create heroic screen poems about individuals who are personifications of their race, differs from the epic makers and saga singers of old by showing something in his heroes beyond valor in battle. Bloodshed is never the great proof of human courage with him - it is always some titanic force of nature against which man's strength is pitted, and the prize is not glory but life itself. So the Flaherty screen sagas (or epics, or whatever easy appellation comes to mind for descriptively setting them apart, as they must be set apart, from the usual motion picture) are something bigger than a record of victory or defeat, however glorious, in man's conflict with man - they celebrate and dignify that god-like thing in the spirit of man which fights against elemental chaos.

MAN OF ARAN comes closer than **NANOOK OF THE NORTH** or **MOANA** to the life we know or our forebears knew, to our racial past. Flaherty tells no complicated story of this man, he simply - but with great eloquence - lets his camera show the daily routine events of the man's life on one of the sea-stormed isles of Aran; and those events are a profound and stirring drama, a promethean struggle of puny man against a vast and cruel welter of nature's wildest forces. The epitome of this struggle is caught and fixed again and again in pictures of the woman and boy against bleak land, vast threatening rocks or cloud-tossed sky, or of the man's boat continually lost to sight among heaving mountains of waves.

The whole effect is a heartening, thrilling effect of a unit of life - man, woman and child, the continuing link in the human race - winning survival in an unending war with the grim impersonality of the elements. It is beautifully planned, and magnificently done. It comes, probably, as near as one need wish for to pure cinema, a complete expression of its intention through the camera. Though sounds add

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Immeasurably to its effectiveness - the sound of musical instruments weaving old Irish tunes into eloquent sub-commentary, and the different music of Irish voices, of gulls crying, of wind and roaring ocean - they really tell nothing that the camera does not show. A miraculous camera - how did mortal hand or eye manage to guide it in its long rides upon those shattering waves, or catch those huge mountains of water battering against the cliffs?

The film is a symphonic poem in pictures. As an instructive motion picture it is chary of giving information that might be interesting: what community life there is on the Aran Islands, what the boats are made of, how broken rock and seaweed help in the raising of potatoes. But the injection of such informative bits would interrupt the sweep of the picture-music, just as the few titles that are used interrupt it, in the fashion of pauses between the movements in an orchestral symphony. Actually they are no more needed than program notes when listening to Debussy's "La Mer."

No actors, but natives of Aran live the lives that Flaherty's masterly camera has caught and preserved. They are so real in the every-day simplicity of their actions that small as they are against their stupendous background they let show through them a spirit that dominates even nature. Their labors, exciting a sympathetic straining in a watcher's muscles, are exhausting to look at, but ever and again, and especially at the end, comes a deep, rewarding sense of rest after work done, but deeper still an uplifting feeling of pride in one's race, that simple mankind can be so quietly and invincibly brave."

James Shelley Hamilton, National Board of Review Magazine

FLAHERTY'S METHOD

"I personally regard him as one of the great five innovators in the history of film. I think that with him go Melies, first of the movie magicians; D. W. Griffith, for developing the strictly movie terms in which a drama could be unfolded; Sennett, for transferring comedy from the limited space and conventional props of circus and vaudeville to the infinite variety of the world without; and Eisenstein for his study of organized mass and movement and his great sense of the film's potential in both physical and mental impact. Flaherty, great personal story teller as he was, did not considerably think of film as a way of telling a story, developing a drama, or creating an impact, either physical or mental. For him, the camera was veritably a wonder eye, to see with more remarkably than one ordinarily saw.

It never really occurred to him that a shot should be foreseen and, when we came later, because of the expense of the thing, to work out everything beforehand, as best we could, there was something in Flaherty that instinctively revolted. Some have said it was indolence, or disorder, or even a will to waste in him, but I will say it was nothing of the kind. For Flaherty, it wasn't what he saw or thought he saw that was important, but what the camera, over and above, revealed to him. Whence the infinite and infinitely patient experiments with movement; whence,

Incidentally, his pioneering work - not sufficiently recognized - in the extension of the camera's technical capacities. No one ever, or so significantly, studies his rushes so closely. Rushes were not the result for Flaherty, but the beginning: the moment of revelation. Expensive? Yes, it was. But the reason for it was as I have said, not otherwise. If paper had been as expensive as film, they would have said the same of Flaubert.

On one level, the camera was, for Flaherty, an extraordinarily convenient way of recording one's reminiscences; and the reminiscences meant for him what they once meant for Roswell: the test of a man's penetration and of his capacity for life. It meant, moreover, an extension of horizons for everyone, the backwall of the proscenium out and a window on the world. He loved to emphasize the mobility of the camera and he was to the end a man impatient and even angry with the great heavyweighted contraptions which not only needed a team of men to mishandle them, but put half a dozen other pairs of eyes between Flaherty and the object. Pioneer as he was of the Bell and Howell - I think he had B. & H. No. 2 on NANOOK - it was with a hand camera, the Newman Sinclair, that all his work was associated. One result of his example has been to make the N.S. the documentary man's camera for a generation. With this light-weighted affair, one had the notion of a camera as a highly personal instrument, like a pen or a brush; and in nothing did Flaherty depart so considerably and perhaps importantly from the studio conception. Take this personal contact away, for whatever purpose and by whatever means, Flaherty was lost, as he was lost on ELEPHANT BOY, TABU, and WHITE SHADOWS. 'My God', he would say of WHITE SHADOWS, 'you should have seen them on their knees in the South Sea Island, trying to tune in the Coconut Grove.

Behind the explorative and modest and near-mystical belief in the camera's power of sight, there was, of course, a basic pattern in his observation. His long early years in the Far North had given him a special affection for primitive peoples and an intimacy with nature and man in his relationship with nature which showed always in his clear blue eyes and, in the pinches of more complex argument, never left him. His first instinctive revolt against movies - and I think nearly all movies - was that the story was imposed on the background and did not come from within. He was shocked when Hollywood, following up NANOOK, made a film on the Arctic with a phoney Eskimo girl and a love story that had nothing to do with the Eskimo's normal and very proper appreciation of polygamy. Flaherty was no theorist and tended, like so many, to fit the theories afterwards to the facts. He faked a bit like all of us and a little more so after they whipped him in Hollywood with the charge that he had no sense of box office, but he had a genuine passion for the genuine.

When he talked of the difference between a hunter throwing a spear and John Barrymore impaling a rubber shark with his profile, he had something which the camera, if no one else, understood with him. When he discoursed, after of course reading my piece on the subject, on the 'movement of craftsmen and priests that time had worn smooth', be sure it was not I that had done the shooting to deserve the theory but Bob himself who was the beggetter. He was, too, dramatically precise for his

(continued overleaf)

Tear off and mail this coupon with your remittance at your earliest convenience to Cinema 16, 175 Lexington Ave., NYC 16

Enclosed please find check (money order) payable to CINEMA 16 INC. for \$.....

All rates per person: (check your category)

	by train	by plane
Single Room (one per room)	<input type="radio"/> \$ 61.00	<input type="radio"/> \$ 81.00
Twin Beds (two per room)	<input type="radio"/> \$ 56.00	<input type="radio"/> \$ 76.00
Double Bed (two per room)	<input type="radio"/> \$ 53.00	<input type="radio"/> \$ 73.00
Three in a room	<input type="radio"/> \$ 41.00	<input type="radio"/> \$ 71.00

(The above rates include round-trip transportation, room with bath for 3 nights, bus transfer to hotel (for train passengers only), seat reservations on plane or train, cocktail party, insurance. Not included: meals, tips, etc. No charge for screenings.)

This application covers persons.

If application covers only one person, are you willing to share a room? ☐ yes ☐ no
If yes, do you want to share a room with ☐ one ☐ two persons?

Name _____
Address _____ Phone _____

THE DATE: Thursday evening, May 29 - Sunday, June 1 (Decoration Day Weekend)
TRANSPORTATION:

By train (7 hours): The Wolverine with reserved "Cinema 16 Coach":
Leaves Grand Central, Thursday, May 29, 6:15 PM - arrives Rochester 1:12 AM
leaves Rochester Sunday, June 1, 2:22 PM - arrives New York 9:10 PM
By plane (1-1/2 hours): American Airlines (reserved seats):
leaves Idlewild Thursday, May 29, 7:30 PM - arrives Rochester 9:05 PM
leaves Rochester Sunday, June 1, 2:28 PM - arrives LaGuardia 4:25 PM

HOTEL: Since the museum is not located in center of town, we arranged for accommodations at Treadway Inn, a very excellent hotel located close to Eastman House. (Single members willing to share room will benefit from lower rates.)
SCREENINGS: will be held mornings, afternoons and evening. First screening: Friday morning. Last screening: Sunday noon. Admission is free, but screenings are open to Cinema 16 members only.

A COCKTAIL PARTY will be held Friday to contribute to the general festivities.
APPLICATIONS should be mailed to our office as soon as possible but in no case later than May 15th.

CANCELLATIONS must be received 3 days prior to departure date for refund.
ENQUIRIES regarding this trip: phone Mr. Goelman (MU 9-7288) between 9-11 AM.

NOTE

3rd ANNUAL CINEMA 16 "FILM MARATHON" AT EASTMAN HOUSE, ROCHESTER
ROUND-THE-CLOCK SCREENINGS OF OUTSTANDING & UNAVAILABLE CLASSICS
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TORRENT Greta Garbo in her first American feature, a piece of highly polished junk. With Ricardo Cortez
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more

"Some knowledge of the historical period in which ARSENAL is laid is necessary for a full understanding of the film. ARSENAL is a film-poem about the Ukraine from the World War, through the February and October Revolutions in Russia, to the suppression of a revolt of workers barricaded in a Kiev munitions factory, January 1918. Ukrainians, with no voice in the government of the Russian Empire, had been sent to protect Russia's alliance with the Western Powers against the Central European Powers. With the break-down of the Eastern Front in 1916, hatred for the Tsarist government sharpened the fight for national independence. Nationalist leaders seized the overthrow of the autocracy in February 1917 as their opportunity to demand autonomy, which the Russian Provisional Government postponed. By August the separatists had elected a Council of Government (the Rada) and then forced a decision upon Kerensky, already too weakened in power to protest. Contemporaneously with the Bolshevik (October) Revolution, the Rada proclaimed a People's Republic, and in December the first All-Ukrainian Congress of Soviets met at Kharkov. The Rada, in a panic at this turn of events towards the Ukrainian Bolsheviks, proclaimed nationalist slogans, and carefully keeping their tone liberal, organized a movement within their own numbers to break off relations with the Moscow Government. They found their move ill-timed, as their campaign of confusion had not yet turned Ukrainian workers' sympathies away from socialist ideas and in fact sections of the returned army and the whole Black Sea Fleet dropped their support of the Rada (one of the most ironical scenes in the film). As a consequence of this failure, the separatists encouraged an anti-Bolshevik uprising under Petlura (represented in the film only through his followers) with a slogan - "A Free Ukraine." When workers, including those of the Kiev arsenal, took up arms against this uprising the Rada invited German forces to occupy the Ukraine under the same slogan. But rival personal ambitions prevented the opposition from successfully uniting, and after the rich prize passed from power to power, the Ukrainian workers finally won - a victory symbolized at the end of ARSENAL."

"Film Notes", Museum of Modern Art Film Library, November '33

References: Kenneth Macpherson in *Clough*, January 1930; James Shelley Hamilton, *National Board of Review Magazine*, November 1929; Henri Barbusse, *One Look at Russia*, London, Dent, 1931; Alexander Bakshy, *Nation*, November 27, 1929; A.Y. Arosev, *Soviet Cinema*, Moscow, Voks, 1935; Thorold Dickinson, *Soviet Cinema*; Jay Leyda; *Index to the Creative Work of Dovzhenko*; Bardeche and Brasillach, *History of Motion Pictures*; Paul Rotha; *The Film Till Now*, and *Documentary Film*; John Grierson, *On Documentary*; Ivar Montagu, *Dovzhenko, Sight and Sound*

"To the structural contributions of his associates Dovzhenko has added a deep personal and poetic insight, which not only gives his films a mystical quality but makes them utterly unusual. Both 'Arsenal' and 'Soil' are laconic in style, with a strange, wonderfully imaginative quality difficult to describe. Says Dovzhenko, 'Excitement runs like a red thread through all my films.' Neither of these works has a story; both spring from moods, concepts, and images of Ukrainian legends. Both contain some of the most sensitive pictorial compositions the screen has ever known, superbly related in angle, tone, and movement. So personalized are these pictures that they achieve the emotional intensity of great lyrical poems; so concentrated, rich, and unexpected are their images that Dovzhenko, perhaps more than anyone else, can be called the first poet of movies." *Jacobs, The Rise of the American Film*

"ARSENAL is a picture that, like sublime music or poetry, gives up its meanings slowly, more and more eloquently and movingly the more often it is seen."
"One of the Ten Best Pictures of 1929", *National Board of Review*

CINEMA 16 FILM NOTES 1957-1958

Session 11 - Program 13 - April 23, 1958

BE SURE TO ADD THE DATE OF THIS SPECIAL EVENT TO YOUR CARD:
The screening of Fritz Lang's "M" has been set for Wednesday, May 21, 7:15 and 9:30 PM at the Fashion Industries Auditorium. Better seating at the 9:30 screening.

"ON LOCATION ITALY" A EUROPEAN TOUR FOR ASPIRING FILM MAKERS
will be conducted by two of America's foremost professional producer-directors, Lewis Jacobs and Paul Falkenberg. Under their guidance, amateur film makers are offered, for the first time, an opportunity to join a documentary film "safari" and to make documentaries in one of Italy's most picturesque regions. Details may be obtained at the desk in the lobby.

NEW DISCOUNT ON OLD AND NEW CINEMA BOOKS OFFERED TO MEMBERS
by the Kamin Dance Bookshop, 1365 Sixth Avenue at 55th Street. This store has one of the best collections of film books in the country. Just show your membership card.

A PUBLICATION WORTHY OF YOUR SUPPORT
The Committee on Intellectual Freedom of the American Library Association publishes a quarterly *Newsletter*, presenting a very informative and interesting survey of censorship activities in the United States, especially as related to books, films and the press. This publication will be of definite interest to members and is worthy of your support. Yearly subscription rates: \$ 2.00 (4 issues). Address: Newsletter on Intellectual Freedom, Donald E. Strout, Editor, 316 Library, University of Illinois, Urbana, Ill.

WE WISH TO EXTEND OUR THANKS
to our quietly suffering and eminently qualified projectionists, Mr. Norman Kessel and Mr. Charles Gale, for their untiring devotion to sharp images, clear sound and "quick recovery" in case of mechanical breakdowns. Anyone who has ever worked with 16mm film knows the magnitude of their achievement. Of course, they are members of Local 306, Moving Picture Machine Operators Union.

PLEASE READ CAREFULLY:
"BY THE LAW" TO BE SHOWN AT 7:15; "ARSENAL" AT 9:30

Since tonight's special event consists of two features, "By The Law" will be shown at 7:15 PM and "Arsenal" at 9:30 PM. Your membership card will admit you to either or both of these showings. If you wish to see both films, you will be permitted to stay for the 9:30 performance.

PIANO ACCOMPANIMENT: Mr. Arthur Kleiner
(For "Arsenal", Mr. Kleiner will play the original score by Ivan Belza)

Acknowledgement: The printed sections of tonight's program notes are from the Museum of Modern Art's Film Library publication, *NOTES ON THE SILENT FILM* (available for sale from the Museum, 11 West 53rd Street, at 60¢ per copy)

The Russian stage after the Revolution became a hot-bed of formal experiments. Vsevolod Meyerhold was the standard bearer of the social theatre and his experiments in new forms and in audience participation were admired and imitated by youthful groups all over Russia, particularly in Petrograd and Moscow. These experiments were carried out by the Soviet film during its formative period by several young individuals and groups.

Kulechov had grown up in film, gaining his first experience in the Kharzhenkov studios under the guidance of Yevgeny Bauer, the most inspiring of the pre-revolutionary Russian directors.

During the Civil War, he was assigned to newspaper work at the front and his famous Workshop later drew a conversation with a young film enthusiast, Leonid Obolensky, who was fighting in the Red Army. Kulechov arranged admission for him into the newly opened State School of Cinematography in Moscow and, on Kulechov's next visit to the capital, the two discussed their mutual interests further and breached the idea of an experimental group. Two other students of the school joined them, and the Kulechov Workshop was formed to start its practical work with *NED FRONT* (1920), half-enacted and half-newsreel. Before the group returned to the front for the second time, Kulechov's enthusiastic conversations had attracted other young people to the State School, including among them, in Moscow, the group devotedly studied film principles without benefit of more than a reel of raw movie film, but with inexhaustible stores of self-confidence and finished films to examine.

Alongside the practical training, the workshop accumulated a body of theory which would alone make the Kulechov group important in film history. Stated simply, this contribution was the discovery that there were, inherent in a single piece of unedited film, two powers: its own, and the strength of its relation to other pieces of film. Kulechov claimed that it is with this second strength that all emotional effect is produced in film.

The workshop's opportunity came towards the end of 1923 when the First Studio of Gorkin offered them the chance to show what they could do with the precious imported raw film. Like the FEX, the Kulechov group decided upon a comedy, and cooperatively worked upon *THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHIEVICS*. It was successful, but their next, *THE DEATH RAY* (1924), a fantastic melodrama, was not. Gorkin, in an economy drive, gave them a third and last chance.

BY THE LAW (1923-25)

Produced by the First Studio of Gorkin, Moscow. Directed by Lev Kulechov. Photography by Konstantin Kozlov. Cost: Alexandra Khokhlova, Sergei Komarov, Vladimir Fogel, Piotr Galadzev, Torfot Fedotkin.

Kulechov and his literary adviser, Viktor Shklovsky, sought a subject that would offer an opportunity for serious experiment but would require a minimum of expense. It had to be done cheaply and quickly. They chose Jack London's grim story, *The Unredeemed*, in which three people are isolated from civilization by winter storms and spring frosts. The Alaskan atmosphere was understandably of less importance to Kulechov than the essential drama of Jack London's story. Although the finished film shows faithful respect for the work of London, its visualization seems to us peculiarly Russian. Incidentally, Shklovsky has told how he drew one of the solid episodes—the birthday party—down a scene in Dostoevsky. The writing team finished the adaptation and shooting-script in one night and submitted it to the studio, which rejected its subject and its proposed heroine, Alexandra Khokhlova, as "not attractive enough." These obstacles were overcome by placing the production in the category of experiment, on a restricted budget.

Only one interior set was built, in the courtyard of the studio. Three actors were put on salary; the other two, being former members of the Workshop, helped out by taking time off from their regular jobs. Evenings were used for rehearsal of the action and camera setups for the next morning's shooting—a great economy of time and raw film. *BY THE LAW* is still the least expensive feature film ever produced in Russia.

When finished and exported, the studio was amazed at its critical reception abroad. The absence of all ostentatious film devices (no hero, no villain, no variety of locale, no parallel action, etc.) surprised and attracted advanced-growth foreigners. Above all, its physiological tension was unique on European screens. A review in *Cine L'Ep* (May, 1925) commencing the sensations of catatony and hysteria she experienced on seeing it in a little Luxembourg theatre.

In *Voices of October* Joseph P. Kamp comes closer to the reason for which the film's intensity was achieved: "BY THE LAW" was worked out in the spirit of an alchemical formula, seeking to obtain the maximum of effect with the minimum of effort. The mathematical precision of every gesture and movement contributes to the total effect of such character and episode. Kulechov taught his workshop that hands, arms and legs are the most expressive parts of the film actor's body and are to be observed that their movements are as much of the film's business as the facial expression. The same intensity of "performance" by Kulechov and Fogel that secured entire only proved how correct was Kulechov's avoidance of "performance."

This calculated isolation and intensification of significant detail and gesture, recommended for totality of effect, Kulechov had learned from Griffith and from Chaplin's *A WOMAN OF PARIS*. It was his function as animator and analyst, apart from his considerable individual talent, that made Kulechov's contribution so vital to Soviet film theory.

ARSENAL (1929-30)

Produced by YUFRU, Kiev. Written and directed by Alexander Dovzhenko. Photography by Danylo Hrometski. Cost: Semyon Ivashenko, Nikolai Nodovsky, Andrius Bashima, Nikolai Kozlovsky, Piotr Shklovsky.

The first important Ukrainian production broke entirely with traditional film structure and subject, depending solely on a flow of ideas and emotions rather than upon conflicts between individual characters to give continuity to its work. Dependent on images and symbolism in ARSENAL can no more be fully translated into concrete meanings than the imagery and rhythm and color of a poem. For ARSENAL is a film-poem about the Ukraine from the World War, through the February and October Revolutions to Russia, to the suppression of a revolt of workers barricaded in a Kiev munition factory, January 1918. Dovzhenko says of his story: "I wrote the scenario for ARSENAL in a fortnight, and filmed it in six months. ARSENAL is entirely a political film. I set myself two tasks: to awaken Ukrainian reactionary nationalism and chauvinism, and to sing of the Ukrainian working class which had accomplished the social revolution. . . . However, at that time I did not possess the necessary theoretical knowledge and in my experiments I often acted like a fighter who battles the enemy without considering if his method is in accordance with theory. If you had asked me how I worked and what I thought, I should have given Cochet's answer to a lady's question about what he was thinking when he painted: 'Madam, I am not thinking, I am excited.' This excitement, which like a red flood runs through all my film, I have preserved to this day, eternally kindled by the indomitable rise of the revolution, by its constructive forces."

The widest variety of elements furnished Dovzhenko's excited experiment. Folk-tales, political cartoons (Dovzhenko's newspaper cartoons should not be forgotten), the superstitious power of omens, political tracts, Nikolai H's diary, memories of home,

all were subjected to the heat of a powerful artistic personality and welded into a single experience. The elements and subjects of ARSENAL fit into an ordinary film form—Dovzhenko has said that "it contains material enough for five or six films." It purports to be unity, complex with a variety of methods and yet it works in purpose, its camerawork, Dovzhenko, observes no known laws or superficial unity, illuminating the multitude of concepts and symbols with a photography so real and brilliant that the most universal statements in the film have the grip and conviction of tangibility. James Shelton Hamilton, who made the American adaptation, said in the *National Board of Review Magazine*, "It is a picture that, like wildlife music or poetry, gives up its meaning slowly, more and more eloquently and movingly the more often it is seen."

In a few instances complete understanding hangs on the immediate recognition of a visual statement with local meaning, such as the film-panels of Tarsa Shcherbenko carried in the patriotic parade. Shcherbenko was a nine-month-old Ukrainian poet-patriot, adopted by the nationalists on the basis of their cause. Dovzhenko's comment on this is to have Shcherbenko's halberd portrait blow out his own flaming lamp in disgust at the source of his misery. But the majority of the film's signs need no special information—the pre-revolutionary machine scenes of nightmarish horror at the front and misery at home; the train carrying the desperate, ragged returning soldiers; perhaps suggesting the brotherhood of the People's Republic; Timosh (powerfully played by Shcherbenko), representing the Ukrainian worker, who fought unheroically the battle and learned to fight his own; the speaking hours and the frantic dash to the waiting great questions addressed directly to the audience; and the several—both historical fact and enhancing symbol of the enriched fighters. The greatest innovation of ARSENAL, but in Dovzhenko's concept is building a film out of poetry-filled images, caught at a certain high pitch, ranging in movement all the way from reflective shots as still as a monument or death, to episodes as breathless in speed as a heart-beat in epics.

This showing of "Arsenal" is in the nature of a memorial to one of the great film poets of our time: Alexander Dovzhenko, born in the Ukraine in 1894, died November 25, 1956. Of peasant stock, he was a painter and cartoonist in his early life and turned to films only in 1926. His work is characterized by an extremely subjective, poetic approach, deliberately slow and static. The tempo is speeded up only at moments of conflict or of enthusiasm. His most famous films include *ZVENIGORA* (1927-8), *ARSENAL* (1928-9), *EARTH* (1929-30), *AEROGRA* (1935), *SHCHORS* (1938-9) and *LIFE IN BLOOSOM* (1940). Hailed as a director of extraordinary originality and power, Dovzhenko's greatest works are no doubt also his most difficult ones; an orthodox continually defies established methods and forms of narrative construction; there is much dependence on both dynamic and visual associations, an extensive exploitation of metaphor, pantomime, poetic imagery, purposive fantasy and symbolism. This is especially true of ARSENAL—a film that failed universally in terms of immediate audience response, and simultaneously was hailed by critics everywhere as a landmark of filmic lyricism and screen experimentation.

The film will be projected at its original, silent speed. To run it at faster sound speed might make it more acceptable to general audiences, but would change its tempo and mood, thereby violating the film maker's intentions. The extremely slow and static quality of the film is a good example of Dovzhenko's stylized, poetic approach.

more on "Arsenal" overleaf

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more

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3rd ANNUAL CINEMA 16 "FILM MARATHON" AT EASTMAN HOUSE, ROCHESTER
ROUND-THE-CLOCK SCREENINGS OF OUTSTANDING & UNAVAILABLE CLASSICS

MAY 29 - JUNE 1 (DECORATION DAY WEEKEND)

This three-day visit to the world's leading film museum once again promises to be one of our most exciting events of the season. Since the films in Eastman House's library cannot be rented but only viewed on the premises, the collection contains films that are completely (and forever) unavailable elsewhere. This fabulous collection is now thrown open to us for a three-day "orgy" of special screenings consisting of some of the choicest motion pictures, which even we in New York cannot hope to ever show. Screenings will be held at Eastman House's beautiful Dryden Theatre.

SUNNYSIDE Important recent acquisition; Chaplin's unexpected pastoral comedy **WINGS** The famous! One of the most celebrated spectacles of the Twenties, with Buddy Rogers, Clara Bow and stunning aerial footage
MY MAN GODFREY Lombard & Powell in the best & craziest screwball comedy
WHITE SHADOWS IN THE SOUTH SEAS W.S. Van Dyke's legendary classic
KREUZZUG DES WEIBES (UNWELCOME CHILDREN) Strong attack on penal code against unlawful abortions; outstanding Werner Krauss performance, also Conrad Veidt, Harry Liedtke. "A mixture of indignation and sensuality" - Kracauer
ONE MAMA MAN One of the hilarious Charlie Chase comedies
TORRENT Greta Garbo in her first American feature, a piece of highly polished hokum. With Ricardo Cortez
LOVE 'EM AND LEAVE 'EM One of the best of the "Flaming Twenties" films, with Louise Brooks and Evelyn Brent as emancipated, ambitious girls of the period
THE WIND The best American film by the great Swedish director Seastrom, strongly recommended; totally unavailable. Sensitive, tragic, lyrical. Lillian Gish
TYPHOON The rarely seen Ince masterpiece, a "thriller", with the perennial Sessue Hayakawa ("Bridge on the River Kwai")
THE BLUE EXPRESS Trauberg's absorbing Russian classic of revolution in China, filmically of much importance; masterfully cut, shot and directed
SWINGTIME Astaire and Rogers in George Stevens's delightful musical
SEVEN YEARS BAD LUCK Opportunity to sample the art of the much-neglected Max Linder (Chaplin's teacher) here seen in possibly his most famous feature comedy
MUTTER KRAUSEN'S FAHRT INS GLUECK The legendary German forerunner of neo-realism, a somber study of "low life"; justly famous and - unavailable
BLUEBIRD Maurice Tourneur's sensitive masterpiece, visually stunning, psychologically subtle; stylized and fanciful. The surprise of this year's trip
KAUTSCHUK The spectacular Nazi adventure drama, fully subtitled
THE SEA BEAST John Barrymore, Dolores Costello in the famed silent "Moby Dick" (accompanied by excerpt from Barrymore's sound "Moby Dick")
THE WHITE ROSE The D.W. Griffith curio, shot in New Orleans, with superb performance by Mae Marsh; tender, lovely, sentimental. Ivor Novello
TITANIC The famed Nazi opus, virulent and exciting. With Sybille Schmitz
SPARROWS Mary Pickford in her prime; sentiment and horror nicely balanced

more

CINEMA 16 FILM NOTES 1957/1958

Season 11 - Program 14 - May 1958

N.U.

Italy

(11 minutes)

A Lux Film by Michelangelo Antonioni. Camera: Giovanni Ventimiglia
Distributed by Cinema 16

N.U. carries no narration except for an introductory passage, here translated into English:

"During the course of the day, we pass close to many people, many things and many activities. We are accustomed to them and they seem well-known to us. Still we converse very little with them: Just to the extent that they directly touch the interest and the life of each one of us.

All the rest is foreign to us. Who the street cleaners are and how these humble and taciturn workers do live is a matter undeserving a glance, a word, a matter which does not concern us. The street cleaners are a part of the city, like something inanimate. Still no one more than they is participating in the life of a city. With what eyes are they going to see it? Their work has started quite awhile before the city wakes up."

Michelangelo Antonioni, the director, has meanwhile graduated into feature film production. In **LOVE IN THE CITY** (shown by Cinema 16 last year) he was responsible for the **WHEN LOVE FAILS** sequence. Since then he has made a number of features including the forthcoming **IL GRIDO (THE CRY)** not yet released in the U.S.

DANCE OF THE SHELLS

Germany 1956

(13 minutes)

A Film by Alfred Ehrhardt. Distributed by Cinema 16

Diploma of Merit (Highest Award), Edinburgh International
Film Festival 1956

"As an artistic person and a film creator one chooses either good music for one's films, or none. Naturally, good music often becomes obtrusive, simply by being good music, and who could blame it! So because I believe that in film, and especially in the artistic film, the image must dominate, I decided to use "unnatural" music for **DANCE OF THE SHELLS** - namely sounds of an irrational vein, which despite their rhythmic, almost dance-like gesture appeal directly to the unconscious human sphere of emotions. I am aware of the fact, that rarely in filmic creation is work done with any sort of consistency. And yet this is terribly important, as long as we wish to elevate the cinema to a higher, and eventually artistic level. I would feel bitter, if this courage and this drive for better things and for the creation of real film art, were to be counted against me in the decisions of film exploiters. I do not wish to, nor can I, believe - as long as film is touted as a joining force among nations - that high artistic aims and their realization could for very long remain obstacles for their creator."

Alfred Ehrhardt

THE CASE OF THE MUKKINESE BATTLE-HORN Great Britain (25 minutes)

A Marlborough Production, directed by Joseph Sterling
with Peter Sellers, Spike Mulligan and Dick Emery

Filmed in the wonder of schizophrénoscope
(The New Split Screen)

This hair-raising satire on Scotland Yard records the utter destruction of a dangerous gang of international Mukkinese battle-horn smugglers, complete with echoes of Bunuel, Mack Sennett and D.W. Griffith. A brilliantly inconsequential film.

EVERY DAY EXCEPT CHRISTMAS (1957)

(40 minutes)

Script & Direction: Lindsay Anderson. A Graphic Films Production
for Ford Motor Company. Distribution: Contemporary Films
GRAND PRIZE, VENICE INTERNATIONAL FILM FESTIVAL 1957

"This is an attempt to bring poetry and humanity back into the documentary and to break with the technical-informational-travelogue tradition that has made documentary synonymous with dullness and conformism...When Grierson first defined the word 'documentary', he called it 'the creative interpretation of actuality'. In other words, the only vital difference between making a documentary and making a fiction film is that in documentary you are using 'actual' material, not invented situations and actors playing parts. But this actual material still has to be interpreted, worked on creatively, or we are left with nothing but publicity. And if we are to interpret, we must have an attitude, we must have beliefs and values. It is in the light of my belief in human values that I have endeavored to make this film about Covent Garden market. I hope it makes my commitment plain..I want to make people - ordinary people, not just Top People - feel their dignity and their importance, so that they can act from these principles."

Lindsay Anderson

This is one of the famed "Free Cinema" films, recently made in England by a group of "angry young" film makers. Though this film was sponsored by Ford, its making was entirely "free"; there was no control or interference. The "Free Cinema" group believes such enlightened sponsorship policies to be of the greatest significance to documentary film makers everywhere.

From the artistic credo of this group: Our aim is first to look at Britain, with honesty and with affection. To relish its eccentricities; attack its abuses; love its people. To use the cinema to express our allegiances, our rejections and our aspirations.

MAMBO 1951

U.S.A.

(4 minutes)

A film by Jordan Belson, distributed by Cinema 16

Mr. Belson, a modern painter whose work has been exhibited at the former Museum of Non-Objective Art in New York and the Salon des Realités Nouvelles in Paris, has in recent years turned to the film to impart the dimensions of motion and time to his art. This swift and powerful abstraction, set to the savage rhythms of a mambo, was made by a scroll technique which Mr. Belson developed.

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CINEMA 16 FILM NOTES 1957/1958

THIS IS THE LAST PERFORMANCE OF THE SEASON

There will be no showings during the summer. If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires with this performance (i.e. if you joined prior to our first performance last Fall) you can send us your renewal now (and out of sheer surprise, we will send you two additional guest tickets) or you will hear from us around Labor Day. We want to thank all of you for having been with us this year and we hope that we have succeeded in entertaining and stimulating you and that your membership has been a rewarding one. "See you in the Fall!"

Season
11
Program
15
May 21,
1958

"M"

Germany, 1932

(101 minutes)

Produced by Nerofilm. Directed by Fritz Lang. Scenario by Thea V. Harbou and Fritz Lang. Photography by Fritz Arno Wagner, Gustav Rathje, Karl Vash. Designed by K. Vollbrecht, E. Hasler. Edited by Paul Falkenberg

Cast: The murderer: Peter Lorre; The mother: Ellen Widmann; The child: Inge Landgut; The safecracker: Gustav Grundgens; The burglar: Fritz Gnas; The card-shark: Fritz Odemar; The pickpocket: Paul Kemp; The embezzler: Theo Lingner; Lohmann: Otto Wernicke

Total shooting time on "M" was 42 days. Original length: two hours. An English version was prepared later, by dubbing all voices except that of Peter Lorre, who spoke English himself.

The film: In 1929, the town of Duesseldorf, Germany, was the scene of a series of child murders, which went unsolved for a sufficiently long time to create attention throughout Germany. Fritz Lang, on the lookout for a subject to use for his first sound film, found in the person of the mysterious murderer a figure symbolizing his constant concern over the fatality of human involvement in a society that has outgrown the compassion for the individual. In cooperation with his wife, Thea von Harbou, he began working out ideas for a script in which for the first time he was planning to personalize this conflict in a single man. Earlier, he had made the two classic Nibelungen films, SIEGFRIED and KRIMHILDE'S REVENGE, in which he had shown in architectural massiveness of style the fatality of the struggle between love honor and bravery in man; he had made the almost-abstract THE SPIDERS, SPIES and the MABUSE film, in which he showed, without letting his protagonists become real people, the fatality of criminal power hunger; and he had written, and had a hand in the production of some early films made by May and Rippert, which showed the fatality of sexual compulsion. But in all these films his characters had been merely puppets, protagonists in the true sense of the word, vehicles for the expression of what Lang wanted to say. In "M", for the first time, we find compassion for the individual, and as a result, the murderer becomes a man. In fact, "M" was originally entitled "Murderer Among Us", like Cayatte's later film of almost that identical title, and like in that film, the blame is laid squarely on society's shoulders, although in "M" the perennial "J'accuse" of Lang is still embryonic.

Style: The dominant influence on the German cinema of the twenties, of which "M" is a direct outgrowth, was expressionism. Lotte Eisner in "L'ECRAN DEMONIAQUE" her incisive history of the German cinema, cites the 1907 theory of Wilhelm Worringer, whose hypothesis traces the cause for the German-Scandinavian tendency towards abstraction in art to the inability of the nordic peoples to reconcile, as Gavin Lambert says, "the mysteries of the world's phenomena". Miss Eisner relates this theory to the German cinema by stating that expressionism substitutes "vision" for "perception"; the same fears and unease that paraphrased German post-war art into "absolute" un-reality, created the fantastic images of CALIGARI and METROPOLIS. "M" presents the first departure from dire mysticism and thus became one of the most important films of the German development. In his search for "personalizing" elements, Lang creatively exploited all the possibilities of camera and microphone. In many respects he has never excelled himself in later work. The treatment of image in relation to sound in "M" remains classic - a sparing use of sound, a true drawing out of the essence of the material in the Platonic sense, a concentration on detail not again found in cinema until the Italian neo-realists (except perhaps in the films of Pabst and Renoir) to construct the final, composite emotional image not on the screen but in the eyes of the viewer, an almost impressionistic use of light and shadow, reflections and frame constructions - altogether a fusing of visual and aural elements drawn (for the first time) from the material in direct dramatic derivation. Lang well used the lesson of the expressionists in constructing his film with geometric stylization, but in Lang's film the pure aestheticism has given way to an alive, conglomerate characterization.

Politics: Much has been written about the "hidden intentions" of "M". It is known that the Nazi party tried to prevent Lang from making the film until they were reassured that "Murderers Among Us" did not refer to them. And Lang's complete and abrupt disavowal of Nazi doctrine (he fled Germany, leaving his wife and home, hours after Goebbels offered him the overall direction of all film activity in Germany) might indeed be contrasted with his early, truly Germanic expression in the NIBELUNGEN films, whose Wagnerian-Nietzschean grandeur and sweep of pageantry are so reminiscent of Parteitag strut and pomp. Undoubtedly, somewhere in Lang the conflict expressed in all his films: that of the net of fate that engulfs the individual, smoulders, and smouldered when "M" was made. Undoubtedly he saw the monster flex its muscles, but to say that he made "M" with a view of attacking Nazism is exaggerated. The allegedly sinister "kangaroo court" of the beggars, which some critics have said represents the law of the lawless as a dig at National Socialism, is much more reminiscent of the worldly, socially-oriented beggar empire from the Three-Penny Opera, than of a Gestapo torture chamber. Nevertheless, the mere confusion of compassions in "M", which is so apparent, bears witness to a certain indecision in Lang himself, easily misread as political.

The Director: Fritz Lang was born in Vienna on December 5, 1890. Studied painting; during war, while recuperating in an army hospital, he wrote short stories and scenarios. Hired by Erich Pommer as scenario writer. Met Thea von Harbou (later his wife) who collaborated with him on many of his films. His work spans both the era of the silent and the sound film, in both Europe and America, and includes DER MUEDE TOD, DR. MABUSE THE GAMBLER, THE SPY, METROPOLIS, SIEGFRIED, KRIMHILDE'S REVENGE, THE GIRL IN THE MOON, DESTINY, THE LAST TESTAMENT OF DR. MABUSE, LILIOM, FURY, HANGMEN ALSO DIE, THE WOMAN IN THE WINDOW, SCARLET STREET, THE BIG HEAT, WHILE THE CITY SLEEPS, at present at work in India on a German remake of DAS INDISCHE GRABMAL.

- Gideon Bachmann

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screenplays, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

Wednesday, January 7, 1958..... Fashion Industries Auditorium
Sunday, January 4, 1958..... Beekman Theatre (Section 1)
Sunday, January 13, 1958..... Beekman Theatre (Section 2)

MEMBERSHIP PRIVILEGES

Free admission to all programs—a minimum of 16 performances per year.
7 regular screenings... held once a month except for summer months.
The programs for the first 5 screenings are listed in this circular.
9 special events... consisting of films not suitable for regular screening because of subject matter or treatment; interviews with prominent film artists; previews of films not yet released. These events are listed on reverse side.

Choice of Wednesday or Sunday Series identical programs:
Wednesday night... 7:15 or 9:30 PM
at modern Fashion Industries Auditorium, 225 West 24th Street.

Sunday "brunch"... 11:15 AM
at New York's most luxurious art theatre, the Beekman, 66th Street at 2nd Ave. (coffee will be served)

2 free guest tickets per season for Wednesday members; 1 for Sunday members.
Free subscription to "C16 Film Notes" distributed at each performance.
Reduced membership rates in C16's Children's Series.
Discounts at art theatres; on film books, magazines, equipment.

The General

In the funniest of all silent feature comedy classics, the imperturbable Buster Keaton is cast as a daring Federal spy with an outlandish plan to change the course of the Civil War. This sophisticated and grotesque screen farce—eloquently touching, uproariously hilarious—is a perfect example of Keaton's art. Engulfed by switches, stolen engines, valves and other mechanical contrivances, the immortal comedian—an engine driver literally on the wrong side of the tracks—solemnly attempts to behave normally in a world which is plainly bewitched.

"A one track mind near the track's end of insanity... deep below that, giving a disturbing tension and grandeur to the foolishness, a freezing whisper not of pathos but of melancholy." James Agee, Life

The Third Avenue El

As seen by 3 film artists
A trio of unusual films offers contrasting views of a beloved memento of New York's past: The Wonder Ring, an intensely subjective impression of an "El" ride, by Stan Brakhage; Echo of An Era, the early days of the "El" as seen in charming and often humorous engravings and old photographs, by Henry Freeman; Third Avenue El, a romantic and colorful documentary in the realist tradition, by Kit Davidson. A nostalgic backward glance.

1 Wednesday, October 22, 1958..... Fashion Industries Auditorium
Sunday, October 19, 1958..... Beekman Theatre (Section 1)
Sunday, October 26, 1958..... Beekman Theatre (Section 2)

Three Women

Inexplicably banned by the New York and British censors, this is a delicate and beautiful feature-length evocation of a trio of de Maupassant's stories, each centering around the emotions and fate of a woman. Richly textured, ironical and romantic, they reflect the famed author's lighthearted and pitiless critique of moral hypocrisy, human weakness and philistinism.

Zazà A tender portrayal of a love affair between a French soldier and a young Negress; a comment on prejudice.

Coralie A cheerfully cynical and amoral tale of a young wife who will inherit fortune only if she has a child within three years.

Mouche A romantic period piece of the affectionate and overgenerous Mouchette who retains the loyalty of a quintet of lovers.

Selected as French entry at Cannes International Film Festival. Completed in English titles. Only New York showing.

Absents

Water, wind, sunlight and seagulls: the sounds and lonely grandeur of the tide on a North Sea beach.

5 Wednesday, March 11, 1958..... Fashion Industries Auditorium
Sunday, March 8, 1958..... Beekman Theatre (Section 1)
Sunday, March 15, 1958..... Beekman Theatre (Section 2)

Strange Worlds: 4 film explorations

Lourdes and its Miracles

Georges Rouquier's (Farrelle) astonishing revelation of the ambiguous reality of Lourdes; neither travelogue nor religious apologia, but a coldly factual dissection of Lourdes as a social and psychological phenomenon, thought-provoking for both sceptic and believer. "An uncompromising and sometimes fearful reportage. Its objectivity is deeply disturbing." British Film Institute

Seifriz on Protoplasm

Highest Award, Edinburgh International Film Festival. Protoplasm is torn, gassed, poisoned, electrocuted, dissected. "Possibly the most exciting science fiction film to be produced in the U.S." Cecilia Starr, Saturday Review

Nice Time

Saturday Night in London's Times Square: The empty pleasures, the restless temptations of Piccadilly, caught with compassion by the candid camera.

Toccata for Toy Train

Charles Eames, famed designer, fashions an exuberant and curious universe of fantasy from exquisite antique toys and miniature trains.

Programs 6 and 7 will be announced in February 1959

2 Wednesday, November 19, 1958..... Fashion Industries Auditorium
Sunday, November 16, 1958..... Beekman Theatre (Section 1)
Sunday, November 23, 1958..... Beekman Theatre (Section 2)

Poverty, Chastity and Obedience

Unrehearsed interviews with Anglican monks elicit (in frequently poetic mystical terms) their views on God, sex, wealth and the meaning of freedom. Factual, not reverential in treatment, this is a most provocative example of adult television, produced by the BBC and shown by special arrangement.

Another Sky

A Cinema 16 Preview
Gavin Lambert's haunting and luminescent film propels a puritanical young woman on a compulsive quest for love into the desert of North Africa: this mysterious and lyrical film—a remarkable portrayal of civilized people gulfed and destroyed by the primitive power of an alien culture—abounds in rich insights into the relations between Arabs and Westerners, and is acted out against the exotic and moral atmosphere of the African landscape.

Reminiscent of Paul Bowles' somber novels, it provides a subtle confrontation of two civilizations as reflected in the terrifying story of the young girl's sojourn into nothingness.

Award, 1958 Stratford International Film Festival. A Minotaur Production
Gavin Lambert, noted film critic and editor of the internationally famous film magazine Sight and Sound. Camera: Walter Lasally (Thursday's Children, The Girl in Black). Shown by courtesy of Edward Harrison.

MEMBERSHIP RATES:

Early enrollment is advisable due to limited seating capacity.

Special Introductory offer: We are so confident you will enjoy our programs that we will refund your membership fee in full within 10 days after your first show, if you are not satisfied, and you will have attended the screening as our guest.

	\$14.50 each	Yearly membership
Wednesday Series	12.50 each	Any two memberships
	11.00 each	Any five or more memberships
Sunday Series	14.50 each	Yearly membership
	no other rates apply	

Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

Cinema 16 also runs a Children's Series (in Manhattan) and a separate Adult Series for Long Islanders (at Manhasset's Cinema Theatre). Ask for brochures.

CINEMA 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7283,
Incorporated as a non-profit cultural society under state and federal laws.

3 Wednesday, December 17, 1958..... Fashion Industries Auditorium
Sunday, December 7, 1958..... Beekman Theatre (Section 1)
Sunday, December 14, 1958..... Beekman Theatre (Section 2)

Award Winners at the International Experimental Film Festival, Brussels, 1958

selected by a distinguished international jury from 400 entries representing 29 countries, and premiered by special arrangement:

Dem Grand Prix: a major surprise from Poland, in the surrealist tradition.

L'Opera Mouffe Faces of the poor, fervors of erotic love, gestures of the aged, innocence of the children; a film of dark and compelling originality.

Highway Exhilarating visualization of the American "road," set to a driving rock-and-roll. Poetic, startling, beautiful. (U.S.)

Symphony in No B-Flat Mordant satire on—the atom bomb. (Urgent)

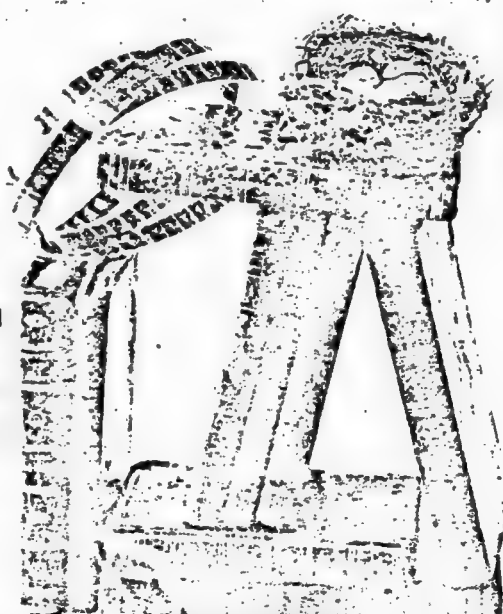
Loving Poetic exploration of a moment in love (U.S.)

Chansons sans Paroles Israel's first experimental film.

Symptom Hypnotic animation of constructivist sculptures. (Holland)

Two Men and a Wardrobe The revelation of the Festival: farcical and projects disturbing parable of the modern world. (Poland)

AN INVITATION
TO JOIN
CINEMA 16
THE
SHOWCASE
FOR
THE
CREATIVE
CINEMA...
THE
1958/59
SEASON



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SPECIAL EVENTS

In addition to the 7 regular showings...
free at Fashion Industries Auditorium on Wednesdays
(7:15 and 9:30 PM) on Wednesdays. Wednesday members attend at their
regular time; Sunday members have choice of either performance.

The Eternal Jew

(November 5th)

Nazi propaganda at its most vicious—and most accomplished; by special arrangement with the Netherland Film Archives, the only American showing of an unprecedented feature-length "indictment" of World Jewry, composed entirely of documentary footage perverted by editing and narration. An unforgettable insight into totalitarian propaganda techniques and myths, fully analyzed in program notes.

Rituals, Tensions, Myths:

The World of the Child

(December 3rd)

Maternal Deprivation Moving psychological study of disturbed children in French nursing home who have been deprived of parents.
Frustrating Fears & Fascinating Fives A captivating and informative film.
One Potato, Two Potato Paperboals, chestnuts, jumping games and nonsense rhymes; London's children's games through the seasons.
A Society of Children Fascinating Vassar study of the magic and ritual, superstition and charms of the tribal, anti-parental society of the growing child.
Wittie The Kid UPA's spoof of Westerns blends child's real and fantasy worlds.

The 1958 Creative Film Award Winners

(January 21st)

selected by a distinguished jury; co-sponsored by Creative Film Foundation.

N.Y., N.Y. Francis Thompson's stunning fantasy of the city, a dazzling display of film magic and artistic originality. "A genuine masterpiece!" N.Y. Times
A Day in Town One of the most surprising films of the season; a wild and hilarious dadaist explosion from Sweden. (P. Hulthen and H. Nordenstroem).
The Big O Joyous variations on the letter "O" (Carmen D'Avino)
On These Evenings Inner and outer reality blend in a Kafka-like cine-poem.
What, Who, How Grotesque and animated collage comments acidly on "the unexpected beneath the real." (Stan Vanderbeek)
Round and Square The poetry of nightdriving, set to country music. (W. Rudy)

Tokyo Twilight

(February 4th)

this event only: 7:00 and 9:30 PM

A very remarkable example of adult film making from Japan. Against neo-realist images of the urban landscape, Yasujiro Ozu tells of sadness, tragic adolescent love, alienation and lack of communication between people. Most interesting are the strangely elliptic and laconic style and the delicate psychological insights into relations between sexes and generations. A major work.

Are You Really Against Censorship?

(February 25th)

Your "limits" are probed as we show clips from extreme types of films (some banned) that may offend because of their erotic, political, sacrilegious, racist content. Also: premiere of important Columbia University film on movie censorship, featuring an unusual recreation and discussion of the historic "The Miracle" case.

Speaker: Ephraim London, well-known civil liberties lawyer of "The Miracle" case fame, currently arguing "Lady Chatterley's Lover" before the courts.

Strike

(March 25th)

An event of the greatest importance: Eisenstein's ill-fated first film, hitherto completely unavailable and only recently "re-discovered" in Soviet archives; a major piece of cinema, a brilliant orchestration of film devices and creative editing. Originally banned in several countries, renounced by Eisenstein himself under Stalin's regime, this explosive blend of realism with grotesque stylization achieves an almost surrealist intensity. "Never has the entry of a new talent into the cinema been heralded with such brilliance and one is not at all sure if this is not a greater film than Potemkin." British Film Institute

The Lower Depths

(April 15th)

Consummate performances by Jean Gabin and Louis Jouvet, and Jean Renoir's masterful direction characterize this distinguished humanist work, based on Gorky's famed play. A drama of the loss of human dignity, of the degradation of a class, the film moves amidst the felons, prostitutes, misers, outcasts and gamblers of the slums. French Critics Award, "Best Film of the Year." "A mature, impressive, extraordinarily fascinating production!" The N.Y. Times

The Erotic Cinema: Lulu

(April 28th)

At last, Pabst's hitherto unavailable milestone of the German cinema, much beset by censorship difficulties: "Wedekind's violent obsession with sexual hunger provided Pabst with a subject for his flair for abnormal psychology. Lulu, epitome of sexual voracity, destroys others and is herself ultimately destroyed. This clinical dissection of an irrational world is carried out by Pabst with the greatest success. Louise Brooks' performance is one of the phenomena of the cinema." British Film Institute. With Fritz Kortner, Franz Lederer, Gustav Diessl.

Activity Group Therapy

(May 20th)

By request, a repeat of a most popular event: Not available for public showings, this authentic film record of 65 group therapy sessions, shot with concealed cameras over a period of two years, reveals the personality changes effected in a group of emotionally disturbed children. An exciting demonstration of one of the most important present-day group therapy practices which permits children to "act out" their disturbances in the presence of a permissive adult. The producer, Dr. S. R. Slavson, will introduce it.

Federico Fellini, director of *La Strada* and *Cabiria*, has agreed to appear at Cinema 16 this season, barring a last-minute change in his production plans.

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CINEMA 16 FILM NOTES 1958/1959

The director's style is "impressionist"; he "paints" with swift and numerous strokes. His lightness of touch might be taken for weakness were it not for an unusual forcefulness of tone in treating his subject matter. His filmic syntax (camera movements, delineations of characters, etc.) blend into three different styles: baroque (ZORA), realistic (CORALIE), impressionist (MOUCHE).

Maupassant's stories have many times formed the basis of films. BEL AML, for instance, has been filmed several times; Renoir filmed the delightful PARTIE DE CAMPAGNE; Ophüls did LE PLAISIR; Christian-Jaque did BOULE DE SUIF; and now Michel created THREE WOMEN.

The reason for Maupassant's popularity as a source of film scripts is not far to seek: his stories are short; his themes direct, lucid, beautifully-observed; never over-elaborated or swallowed in an over-abundance of characters and situations. His many years of apprenticeship to Flaubert, and his own meticulous care, result in a dry, objective style which a skilled film director can effectively reproduce on the screen through the similarly unemotional eye of the camera.

Under this cold and intentionally impersonal style, Maupassant hides a sharp knowledge of the society of his day. Without insisting upon it, he reveals, and by implication, criticizes the values and standards of the reigning middle class; its pettiness, meanness, its insistence on money, appearances and mediocrity.

In contrast, he will, from time to time, show a person who is pure and unspoiled. Beneath his "objectivity" of style there hides a love of purity, a tenderness and love for life.

And so THREE WOMEN gives us a vision of Maupassant's world. In ZORA, he chastizes cowardice and stupidity; in CORALIE, he depicts the hypocrisy of the bourgeoisie, its narrowness and greed; in MOUCHE he praises contrary values: the warmth and fullness of living and loving; but even here, there is a certain sense of irony and equivocation. Nevertheless, Maupassant's preference is clear: The "misbehavior" of Mouche and her friends (bordering, as it does, on respectability) seems understandable, even healthy, as compared with the sad behavior of the greedy protagonists of CORALIE or the narrowness of the peasants in ZORA. The film thus emerges as a subtly constructed critique of middle-class values.

On another level, it portrays three types of women: ZORA, who loves and is beloved deeply; CORALIE, frigid and calculating; MOUCHE, tender but cold, who loves too many and thus, somehow, loves none. ZORA and CORALIE are opposites; MOUCHE combines the two types into one.

Thus three love stories, originally unrelated, find psychological and thematic unity at the hands of the film director. In this sense, then, the film is a synthesis, rather than a digest, of the spirit of the author's work.

(Program note research: Tele-Cine(Paris) and Andrew C. McKay.)

WELCOME TO CINEMA 16 I

OCTOBER

This being our 10th season, it seems reasonable to assume that Cinema 16 fills a specific and continuing need in the cultural life of the city. Cinema 16 is the "Off-Broadway" of the cinema .. the "Little Mag" of the film world. Its only ambition is to search out the creative, the artistic, the experimental; its only goal to be the showcase for new directions in the cinema.

Here are the kind of films you will see at Cinema 16 which your neighborhood theatre does not or cannot show:

1. Legal and censorship regulations prevent theatrical showing of many outstanding films, including restricted Government films, psychological or medical studies, foreign and American feature films, independent and avant-garde work.
2. Boxoffice considerations prevent theatrical showing of many worthwhile films because they are considered too controversial, too high-brow, too educational or too experimental.
3. Practically none of the theatres show 16mm films, thereby excluding the vast majority of contemporary documentary, psychological, art, scientific, avant-garde and independent film work produced in this country and abroad.
4. In theatres, the short is treated as an appendage to the feature. It is almost never advertised and you never know where a good short may be playing.

At Cinema 16, however:

1. Censorship or boxoffice considerations do not apply, since we operate as a private, non-profit membership society of adults.
2. The short is the guest of honor, since we have found at least as much "film art" in shorts as we have in features.
3. 16mm films are shown as well as 35mm films.
4. A continuing opportunity is offered you to compare the best films of yesterday with the favorites of today and the promising film makers of tomorrow.

At Cinema 16, we believe in the active rather than the passive spectator. We address ourselves to adults, not to a vast undifferentiated audience. We welcome controversy instead of avoiding it. We cater to the intellectually curious who want stimulation, not to the mentally tired who require routinized entertainment.

This is why there is a need for a Cinema 16 .. for an independent, and non-commercial showcase. This is why we exist; and this is also why, we fondly believe, you have given us your support over the years and will continue to do so for many more to come.

Amos Vogel



RECORD ENROLLMENT COMPELS ADDITIONAL SHOWINGS OF SPECIAL EVENTS ON TUESDAY NIGHTS

Due to record enrollment, it has become evident that we cannot hope to accommodate all members who may wish to attend Special Events in a single evening, as originally planned. This situation will ease in a few months, due to the expiration of old memberships, etc. However, until further notice, we will present Special Events not only on the Wednesdays originally scheduled (at 7:15 and 9:30 PM) but also on the preceding Tuesday (one showing only - at 7:30 PM):

<u>The Eternal Jew</u> Tuesday, November 4, 7:30 PM Wednesday, November 5, 7:15 & 9:30 PM	<u>The World of the Child</u> Tuesday, December 2, 7:30 PM Wednesday, Dec. 3, 7:15 & 9:30 PM
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WHEN TO ATTEND SPECIAL EVENTS

The unexpectedly large enrollment has led to an almost complete sell-out of our 7:15 PM Wednesday series. In order to avoid possible overcrowding at Special Events:

Sunday Members: Attend Special Events Tuesday 7:30 PM or Wednesday 9:30 PM. (Better seating on Tuesday!) Do NOT attend the 7:15 PM Wednesday Special Event.
Wednesday Members: Attend Special Events at your regular times; but bear in mind that better seating is available 9:30 PM Wednesday or 7:30 PM Tuesday.

TUESDAY SHOWINGS OF SPECIAL EVENTS WILL BE PRESENTED ONLY UNTIL FURTHER NOTICE: WATCH PROGRAM NOTES FOR ANNOUNCEMENTS

TWO SUNDAY SERIES SOLD OUT: CINEMA 16 ADDS THIRD SUNDAY SERIES
In order to accommodate the large number of people who joined too late to find seats in our two previously announced Sunday series, we have added a third Sunday series which will see the same programs but on different dates. First performance (THREE WOMEN): November 2. Tell your friends; they may wish to join this series.



GUEST TICKETS NOT VALID AT SPECIAL EVENTS

nor at all of the regular events. Consult your guest ticket for details.

LONG ISLAND SERIES SOLD OUT

We are pleased to announce that our new venture (bringing light, joy and our kind of films to the suburbs) has resulted in a complete sell-out of our series at Manhasset's Cinema Theatre (the outstanding art theatre on the Island).

MEMBERSHIPS IN THE CHILDREN'S CINEMA STILL AVAILABLE
Consult us for details. Program brochures are available in the lobby.

MEMBERSHIP IN CINEMA 16 CAN BEGIN WITH ANY PERFORMANCE
and continues for a full year thereafter; tell your friends that nothing is lost by joining after the start of the season.

ABSEITS

Germany, 1957

(13 minutes)

A Hart Film Production, directed, written and photographed by Wolf Hart.
Editing: W. Hart, Helga Hart and Marlon Janus. Music: J. Aschenbrenner.

In this award-winning German poetic film, a North sea beach is "experienced" not geographically or biologically, but as a stage for the rhythm of nature, its forms and movements, its sounds, its abstract yet carefully structured elements. One is left with a feeling of grandeur, loneliness and mystery, tribute to the filmic achievement of the work. "Abseits" may be translated as "Apart", "Far Off".

THREE WOMEN

France, 1952

(94 minutes)

A Silver Films Production by Andre Michel. Script: C. Accursi and J. Ferry.
Camera: Maurice Barry, Andre Bac. Music: George van Parys.

Cast: ZORA: Jacques Duby as Boitelle, Moune de Rivel as Zora, Julien Verdier as Boitelle's father, Maryse Martin as Boitelle's mother.
CORALIE: Rene Lefevre as Cachelin, Agnes Delahaye as Coralie, Michel Bouquet as Lesable, Bernard Noel as Maze.
MOUCHE: Catherine Erard as Mouche, Jacques Fabry as Albert, Raymond Pellegrin as Julien, Jacques Francois as Horace, Mouloudji as Raoul.

Just after the liberation of France, a young director, Andre Michel, won great acclaim by bringing to the screen Aragon's well-known poem "La Rose et le Reseda" narrated by Jean-Louis Barrault, an outstanding poetic film that won a prize at the Venice International Film Festival (premiered at Cinema 16 several years ago). This was followed by THREE WOMEN, selected as the French choice at the Cannes Festival in 1952; LA SORCIERE (The Sorceress) starring Marina Vlady; and the recent SANS FAMILLE (The Orphan), not yet seen in the U.S.

Inexplicably, THREE WOMEN ran into censorship problems in both America and England. It is difficult to fathom the censors' reasons, especially if one compares the quiet subtlety and utter lack of sensationalism of this film with, say, the recent Brigitte Bardot films. One must assume that the censors objected not so much to what is shown, as to the ideological content of the film, especially of MOUCHE, its last sequence.

The three stories each revolve around a woman as a central character. The first deals sensitively with the problems of color; the second is a cheerfully cynical tale of a young wife who will inherit a fortune only if she has a child within three years; the third tells of the over-generous Mouche who retains the loyalty of a quintet of lovers.

Also, here as elsewhere, the Nazis work by way of pictorial contrasts. In order to cater to physiognomical preferences and prejudices, they contrast close-ups of Jews with German faces. Whenever they want to show that the Jews "feed" on their host people without doing any productive work, shots of Jews trading and enjoying themselves are juxtaposed with shots of toiling German miners, peasants and the like. And the terrible slaughter scenes are immediately followed by the apotheosis common to all Nazi documentaries: Hitler haranguing the masses; jubilant youngsters in the crowd hailing the Fuehrer; and endless columns marching toward new victories.

To sum up, behind this film you feel the concern of the German propaganda ministry over the German state of mind. Hence the excessive recourse to words, the over-argumentation, the inadequacy of the pictures. At the bottom of it all lurks despair and fatigue. One is inclined to believe that the film at least partially defeated its purpose."

SPECIAL EVENTS TO BE PRESENTED ALSO ON TUESDAY NIGHTS

Due to record enrollment, we cannot accommodate, in a single evening, all members who may wish to attend Special Events, as originally planned. This situation will ease in a few months due to the expiration of old memberships, etc. However, until further notice, we will present Special Events not only on the Wednesdays originally scheduled (7:15 & 9:30 PM) but also on the preceding Tuesday (one showing only: 7:30 PM)

NEXT SPECIAL EVENT: "THE WORLD OF THE CHILD"

Tuesday, December 2, 7:30 PM; and Wednesday, December 3, 7:15 and 9:30 PM

ATTEND SPECIAL EVENTS ON TUESDAYS FOR BEST SEATING

In order to "ease" the seating situation at Special Events, we urge you to attend them on Tuesdays—especially if you are a Sunday member; but Wednesday members, too, may prefer to attend on Tuesdays for better seating.

2 SUNDAY SERIES SOLD OUT; TICKETS STILL AVAILABLE FOR THIRD SERIES

In order to accommodate the many members who joined too late to find seats in our two previously announced Sunday series, we started a third Sunday series, which will see the same programs, but on different dates. Memberships are still available for this series; please tell those of your friends who may be interested.

CHILDREN'S CINEMA MEMBERSHIPS STILL AVAILABLE

consult us for details; program brochures are available in the lobby.

MEMBERSHIP IN C 16 CAN BEGIN WITH ANY PERFORMANCE

and continues for a full year thereafter; tell your friends that nothing is lost by joining after the start of the season.

GUEST TICKETS NOT VALID AT SPECIAL EVENTS

nor at all of the regular events. Consult your guest ticket for details.

CINEMA 16 FILM NOTES 1958/1959

Season 12 - Program 2 - November 4/5, 1958

THE ETERNAL JEW

Germany

(80 minutes)

A D.F.G. Production, based on an idea by Dr. E. Taubert. Director: Fritz Hippler. Camera: A. Endrejat, A. Hafner, E. Stoll, H. Cluth, R. Hartmann, F.C. Heere. Music: F.R. Friedl. Editing: H.D. Schiller and A. Baumeister.

By special arrangement with the Netherland Film Archives
Only New York presentation

English adaptation: Amos Vogel

Narrated by: Robert Carter

Film will be introduced by Amos Vogel, Exec. Sec'y, Cinema 16

This program note is compiled from a recording of remarks made by Dr. Siegfried Kracauer after a screening of the film as well as from his studies of the Nazi propaganda film, "The Conquest of Europe on the Screen" (Social Research, September 1943) and "Propaganda and the Nazi War Film" in his book From Caligari to Hitler (Princeton University Press, 1947).

Dr. Kracauer, well-known in this country as the author of the just-mentioned book and a social scientist, was an editor of "Frankfurter Zeitung" in 1920-1933. He was the recipient of two Rockefeller grants and a Guggenheim Fellowship for his research on the history and philosophy of the German cinema. Presently he is completing a book on the aesthetics of film which will be published by the Oxford University Press.

"This is the only full-length Nazi documentary against the Jews I know of. One thing is sure: it was made after the Polish campaign (which gave the Nazis an opportunity to shoot scenes in the Jewish ghettos). But it might as well have been compiled only at a time when the war took a bad turn for the Nazis. There is one fact which makes me assume that much. The film amounts to a wholesale condemnation of the Jews and all that is Jewish, yet achieves this goal in a very forced and artificial way. In fact, this film is much weaker in technique and power of conviction than previous Nazi documentaries, such as TRIUMPH OF THE WILL and BAPTISM OF FIRE. This tends to show that it was, so to speak, a conscience-saving propaganda message issued at a moment when the Nazis prepared the death camps in Poland or had already begun to set them up. The film's intention of justifying some sinister anti-Jewish measures stands out glaringly. I have the distinct feeling that this film served to rekindle hatred against the Jews in a period when many Germans were wavering and entertaining heretic thoughts.

The weakness of the film shows in the predominance, unusual for the Nazis, of the spoken word. In their great propaganda films, the Nazis always tried to let the pictures speak, keeping the commentary subdued or only using it as a means of further increasing the impact of the imagery.

This was a truly cinematic procedure, for film differs from other arts in that it reflects the visible world to a hitherto unknown extent. Everyday life, with its infinitesimal movements, its multitude of transitory actions, can be disclosed nowhere but on the screen.

While the pre-Hitler Germans availed themselves of these techniques to conquer more and more provinces of the visible world, the Nazis used them with quite another intention. In emphasizing the role of the visuals, they tried to suppress the intellect and affect directly emotional life. Hence the predominance of pictures over verbal explanations in the bulk of Nazi newsreels and propaganda films. The pictures themselves are so selected that they work primarily on the instincts, on unavowed drives. Taylor has said of the Nazi propaganda tracts that they supersede rational argumentation by "pictures and symbols". Nazi speeches, too, dwell upon metaphoric turns, for the spell of the image smothers the interest in motivations and reasons. Instead of appealing to the understanding of their audiences, the Nazis attempted to weaken the faculty of understanding which might have undermined the basis of the entire system. Rather than suggesting through information, Nazi propaganda withheld information or degraded it to a further means of propagandistic suggestion. This propaganda was tantamount to psychological manipulation in grand style. Accordingly, the Nazi film propagandists were not in the least concerned with conveying reality through their candid-camera work. On the contrary.... But they did everything they could to drive home the fact that their films consisted of unadulterated newsreel and documentary material and to evoke the impression that, in consequence, reality itself was moving across the screen. This accounts for the disquiet and uneasiness which Nazi propaganda films arouse in unbiased minds. Before our eyes palpable reality becomes a sham - a transformation all the more upsetting as it was to exert its impact on a whole people.

In contradistinction to the earlier Nazi propaganda films, *THE ETERNAL JEW* is a spoken lecture or, if you wish, a massive editorial which in crude anti-semitic language assembles all the well-known and worn-out arguments against the Jews. The pictures are often degraded to sheer illustrations of the spoken text or do not relate to it at all. You see the Polish Jews in their homes and on the streets of the ghetto; while the narrator abuses them as swindlers and parasites, concerned with money only, many faces just give the lie to these accusations. Thus the image of a tired Jew, stooped over his wares, flagrantly contradicts the synchronized verbal insinuation. In other words, the commentary does not succeed in providing the stimuli needed for the hoped-for effects of the pictures.

This is particularly manifest in passages where the film makers visibly overdo their job. One is the long list of hateful Jews, which includes world-renowned figures

like Einstein and Chaplin (a Jew, according to the Nazis). I can hardly believe that, even among the Nazis, many were willing to accept such a sweeping verdict. And this, in turn, would confirm my original assumption that the whole film was designed to justify terrible actions in preparation or already under way. There is something desperate about this late effort of the Nazis to turn the tide of public opinion in their favor.

Let me just indicate the main areas which this propaganda film covers. A large part is filled with pictures and descriptions of the Polish Jews for the purpose of impressing upon the audience the racial differences between them and the rest of the world. Some of the ghetto scenes give the impression that they were re-enacted by the Jews under pressure during the German occupation of Poland. For instance, the bodily movements of the students in the Talmud school seem grossly exaggerated; and the shots which first show Polish Jews with their beards and all, and then as clean-shaved, normally clothed Europeans, cannot have been obtained voluntarily either.

After having exhausted this theme, the film turns to a large-scale historical retrospect which deals with the migrations of the Jews in a pseudo-objective way. Then the film elaborates on the parasitic role of the Jews in Western life and culture, business and industry, stubbornly insisting that the assimilated West European Jews are but descendants of the strange and ugly looking Polish Jews. The strongest point is made toward the end with a series of alleged documentary shots focusing on the ritual killing of animals by Jews. These pictures are horrifying indeed, but they are not any more gruesome than the images of Franju's *BLOOD OF THE BEASTS*. The necessity of having to eat is a bad business after all.

In spite of the fatal prevalence and omnipresence of the spoken word, however, the film still utilizes certain effective pictorial devices, rarely applied in Anglo-Saxon propaganda films. Take, for instance, the animated diagrams which picture the spread of the Jews from the Orient to Poland and from there back to Germany etc.: the maps and figures representing the latter migration spread octopus-like, reminiscent of an army of cockroaches. No sooner has the allusive diagram been shown than the speaker compares the Jews with rats. He has already prepared us for this drastic comparison by pictures anticipating it. After a while, another diagram appears on the screen which, through a rapidly increasing maze of lines, illustrates the infiltration of the Jews in international commerce and finance all over the world. These lines resemble a spider, as they grow and interpenetrate each other.

Another cunning pictorial device is to show the Jews smiling - particularly when the worst things are being said about them. The Jewish butchers smile while animal life is ebbing away. When deceiving the tax collector or cheating in the bazaar, or doing anything that is made to appear as wicked, the Jews invariably have a smile on their face. This, of course, is to suggest to the spectator that the Jew lies eternally in ambush, always prompted by a desire of defrauding his innocent neighbor.

CINEMA 16 FILM NOTES 1958/1959

Season 12 - Program 3 - November 1958

POVERTY, CHASTITY AND OBEDIENCE Great Britain (30 minutes)

A BBC-TV Production by Peter Hamilton. Camera: A. A. Englander.

An unusual example of adult television, produced by BBC. Introduced by Christopher Mayhew, it takes us to the Anglican Community of the Resurrection in Mirfield and explores, in unrehearsed interviews, the views of the Monks on a variety of subjects. At times, a mystical, almost poetic fervor flashes across. Unlike American TV religious programs, this film is factual rather than reverential; and its religious statements are presented not as dogmas, but as opinions open to discussion in the marketplace of ideas.

ANOTHER SKY Great Britain (84 minutes)

A Minotaur Production, written and directed by Gavin Lambert. Camera: Walter Lasally. American distribution: Edward Harrison. Produced by Aymer Maxwell.

Cast: Rose Graham...Victoria Grayson; Selena Prouse...Catherine Lacey; Michel...Lee Montague; Ahmed...Ahmed Ben Mahomed; Tayeb...Tayeb.

This is the first film by one of the world's leading film critics, Gavin Lambert, previously editor of the internationally famous film magazine, SIGHT AND SOUND. Financed by a Scottish aristocrat, Aymer Maxwell, it is based on a story by Lambert and was directed by him in Southern Morocco and Marrakech. The photography is by Walter Lasally, the noted British cameraman, well-known for THURSDAY'S CHILDREN and THE GIRL IN BLACK. The film is interpreted by professionals (the young girl, Victoria Grayson, was awarded the "Best Actress" Award at the 1958 Stratford International Film Festival), surrounded by Whites and Arabs, locally recruited. Nothing was filmed in a studio; the music and sound were recorded in Marrakech on a tape-recorder. "With these modest means", said the French critic Jean Queval, "Lambert has succeeded in making a film full of rare quality; the masterly shadings of feelings, the proper use of color, the unforgiving sobriety of the dialogue, the skill in placing a story into a physical and moral landscape and bringing it to life within it. We have not in recent times been 'spoiled' by films of this type, and must therefore welcome it with all the honor it deserves." The following note is by Nicole Vedres, well-known French director of LIFE BEGINS TOMORROW and PARIS 1900:

"In truth, this film represents 'another sky', another cinema. One suddenly believes that everything is possible. This sharp warmth, this shy violence, this almost

enchanting and so contemporary despair, this originality of form, this ambiguous and lyrical spirit, this heart-breaking humor - it is all here...

An English girl, young, perhaps plain, perhaps not, made out of the colorless material which produces teachers and Saints, goes to Morocco as a companion to Selena. Selena...one of these colorful women, who probably had been a beauty, and perhaps still is (forty or fifty years old, no one knows...) who has patiently retained all her illusions and may have...what? One lover, ten lovers? At any rate, she has a gigolo...Selena's voice, her laughter, her wrinkles, her fatigue, the vitality of her senses which replaces youth, this thirst to exist, the damnation of the autumn of life, season of loves without reason and without remedy...Selena, the character of a great contemporary novel, who lies to herself and who speaks as no one ever does on the screen. Her face and that of her gigolo, at times painted, at other times engraved on the screen, are a decor, against which the young girl lives her tragedy. What will lead our little governess from the white European city into the Arab streets and then into the desert? Love? What love? The worst kind. She falls in love with Tayeb, a young Arab. What force pushes her toward this man with such absurdity and soon with such violence? First of all, solitude. Is Tayeb touched, flattered, "in love"? Who knows...attractive and indifferent, more touching than affected, his body is mysteriously comfortable in these wide and almost feminine clothes...Gavin Lambert finally frees us from the oppressing presence of "actors". Through a simple play of features, through imperceptible movements he shapes the real and the psychological so well that his characters, although visible, are no longer entirely present. His work has nothing of that of an amateur, nothing learned, either, and nothing imitated. Have I told you that the girl pays Tayeb? It is the law in these regions, for this kind of love. Who is humiliated? Not the young woman, at any rate, and Tayeb even less, musician, innocent, and indifferent. Who then? The world around them, far-away England, puritan and isolated; far-away France, precarious master of these regions; far-away America, two citizens of which are shown as only the British know how. So she pays him. He does not love her. He leaves. She looks for him...in the village where he is probably hidden. But Tayeb is nowhere. And no more than love does death want the young girl. This horrible life goes on, under the burning sun. And half-veiled, like the Arab women, she will remain, meditating and lost, in a village where the men have the same tender look as Tayeb."

NEXT SPECIAL EVENT:

THE WORLD OF THE CHILD: Ritual, Tensions, Myths

Tuesday, December 2 (7:30 PM); Wednesday, December 3 (7:15 and 9:30 PM)

AN ARTICLE ABOUT THE BRUSSELS EXPERIMENTAL FILM FESTIVAL

written by Cinema 16's Executive Secretary, appears in the current issue of the "Evergreen Review", on sale in the lobby. You will find it an useful adjunct to our screenings of these unusual films next month.

CINEMA 16 FILM NOTES 1958/1959

RITUALS, TENSIONS, MYTHS: THE WORLD OF THE CHILD

Season 12 - Program 4 - December 2/3, 1958

MATERNAL DEPRIVATION IN YOUNG CHILDREN

(26 minutes)

A film by Genevieve Appell, Distribution: New York University Film Library

A moving psychological study of disturbed children who have been deprived of parents. Photographed in a French nursing home, the film is based on a study by a French research unit led by Jenny Roudinesco. It shows children whose capacity for affective human relations has been impaired, resulting in withdrawal. Perhaps unfortunately, it does not show the actual progress of psychotherapy.

FRUSTRATING FOURS AND FASCINATING FIVES

(22 minutes)

A National Film Board of Canada Production by Crawley Films.
Distribution: McGraw-Hill Text-Film Department.

A charming and often humorous attempt to help the bewildered parent cope with the "normal" behavior of the child during this period of rapid and unexpected growth. By sugarcoating its rich informational value with humor, interesting visuals and thoroughly professional film making, this becomes an excellent example of educational film production at its best and is being used widely with parents, teachers, colleges and training courses.

ONE POTATO, TWO POTATO

(20 minutes)

Produced with the cooperation of the Experimental Production Committee of the British Film Institute. Written and Directed by Leslie Daiken.

Paperboats, chestnuts, jumping games and nonsense rhymes: London's slum children's games through the seasons, as seen in a warm and unpretentious film. It was produced under the aegis of the British Film Institute's Experimental Production Committee, organized specifically to help finance independent and experimental films (such as TOGETHER and MOMMA DON'T ALLOW, previously shown at Cinema 16).

SOCIETY OF CHILDREN: SIX, SEVEN, EIGHT YEAR OLDS

(27 minutes)

Produced by Department of Child Study, Vassar College under the direction of Dr. L. Joseph Stone. Distribution: NYU Film Library.

Six, seven and eight year olds are seen entering the tribal society, the special sub-culture of the middle years of childhood; a world of traditions, magic, and customs handed down from one generation of children to the next. The film is part III of the Vassar College film series, "A Long Time To Grow". Dr. Stone also produced THIS IS ROBERT, AGGRESSION AND FRUSTRATION GAMES, previously shown by C16.

WILLIE THE KID

(7 minutes)

A U. P. A. Production. Executive Producer: Stephen Bosustow.
Director: Robert Cannon.

Organized and staffed by some of Disney's dissenting talent, UPA's work over the past decade has combined technical proficiency, un-Disney-like subject matter and a generous utilization of the concepts of modern art in drawings, designs, backgrounds. WILLIE THE KID, in spoofing Westerns, also succeeds in artistically portraying the instantaneous blending of the child's real and fantasy worlds. Its style and technique antedate by several years the current imitative deluge of "modern" TV commercials and titles.

A Christmas Gift that Reminds You 5 Times a Year!

If you are tired of sending your friends tiresome ties or tedious trinkets, send them a gift membership in Cinema 16 instead! It will make them think FONDLY of you at least twice a month during the season! At Christmas, we shall send them an attractive greeting card bearing your name, together with their membership card.



A gift for you! 2 guest tickets for every new member you recruit under this offer.

THE LARGEST COLLECTION OF EXPERIMENTAL AND INDEPENDENT FILMS in the U.S. may be rented from Cinema 16 for your home or club showing. 10% reduction in rental rates for members. Write for free catalog: Cinema 16, 175 Lexington Avenue, New York 16.

YOU CANNOT RESERVE SEATS

We have had complaints that good seats are being held for latecomers who often do not arrive at all. In fairness to other members, we must ask you not to do this.

THE NEXT "SPECIAL EVENT" WILL AGAIN BE PRESENTED ON BOTH Tuesday and Wednesday nights: The "1958 Creative Film Award Winners" Special Event will be presented on Tuesday, January 20 (7:30 PM); and on Wednesday, January 21 (7:15 and 9:30 PM).

FILM LITERATURE AT A DISCOUNT

may be purchased at our literature table in the lobby. Be sure to visit it.

CINEMA 16 FILM NOTES 1958/1959

A compulsive, refreshing and disturbing work in the dadaist and surrealist traditions, combining cutouts, live action and drawings to crystallize, in a series of meta-physically conceived sequences, an atmosphere of anxiety and insecurity. "DOM" means "house" or "home". "In this film," say the producers, "we have tried to take advantage of all existing potentials of the cinematic art - which, as far as we are concerned, is first and foremost a visual art."

LIFE IS BEAUTIFUL Poland, 1958 (13 minutes)

Production: Wytwornia Filmow Dokumentalnych. Direction & script: Tadeusz Makarczynski. Photography: stock and library material. Editing: Maria Orłowska. Music: Andrzej Markowski. Not yet in distribution.

"The threat of the A-Bomb weighs on our daily lives, inducing fear and uncertainty. In my film this is expressed by the juxtaposition of pictures and music, used in counterpoint. The commentary is completely eliminated; music and visuals form an integral unit. Above all, the film is meant to touch the emotions of the audience, attempting to arouse their feelings of shock and protest, through a method of simple and brutal assault."

Tadeusz Makarczynski

TWO MEN AND A WARDROBE Poland, 1957 (15 minutes)

A Production of the Polish Film University. Direction & editing: Raymond Polanski. Script: Andrzej Kostenko and Ryszard Barski. Camera: Maciej Kijowski. Music: T. Komedas. Cast: Jakub Dreyer-Goldberg and Henryk Kluba. Not yet in distribution.

Bronze Medal

This outstanding film - possibly the major surprise of the Brussels Festival - blends what superficially appears as light and fantastic comedy with social comment of the most profound severity. Two men emerge from the sea with a dilapidated wardrobe, symbolic of a mysterious treasure. They attempt to interest organized society in it, while hooligans, pickpockets, murderers and drunks crowd the edges of the frame; but society has no room for private values or ambiguous treasures and prefers to pursue its own set ways. It is impossible to underestimate the symbolic significance of this film, produced during the post-Stalin "thaw" in Poland; nevertheless, its "message" actually has universal rather than local relevance.

NEXT "SPECIAL EVENT": TO BE PRESENTED BOTH TUESDAY & WEDNESDAY

The "1958 Creative Film Award Winners" Special Event will be held on Tuesday, January 20 (7:30 PM); and on Wednesday, January 21 (7:15 and 9:30 PM).

CINEMA 16 PRESENTS RADIO SERIES

"The Film Art", a program produced by C 16 and Gideon Bachmann (of Cinemages Magazine) may be heard weekly over WBAI-FM, one of the leading-independent FM stations in this area. Time: Sunday, 8 PM.

Season 12 - Program 5 - December 1958

A Christmas Gift that Renews itself 5 Times a Year!

If you are tired of sending your friends tiresome ties or tedious trinkets, send them a gift membership in Cinema 16 instead! It will make them think **FONDLY** of you at least twice a month during the season! At Christmas, we shall send them an attractive greeting card bearing your name, together with their membership card.



A gift for you: 2 guest tickets for every new member you recruit under this offer.



Award Winners at the International Experimental Film Festival, Brussels, 1958

Program subject to (slight) change. Substitutions, additions or changes in order of films - if any - will be announced at show time. If no announcement is made, program will stand as is.

"The Angry Young Film Makers", an article about the Brussels festival by Amos Vogel, C 16's Executive Secretary appears in the current "Evergreen Review" on sale in lobby. It deals with the festival, the philosophy and problems of the avant-garde in more detail.

The International Experimental Film Festival was held this spring in Brussels in conjunction with the World's Fair under the auspices of the Belgian Cinematheque. Of the 400 entries representing 29 countries, 130 were chosen for final consideration by a distinguished international jury consisting of John Grierson, Norman McLaren, Curt Oertel, Man Ray, Edgar Varese, Pierre Prevert, and Alexeyeff. For an entire week, an enthusiastic audience of critics, film intellectuals and film professionals attended screenings of the final contestants at the rate of nine hours a day, watching synthetic sound experiments, poetic, expressionist, dadaist, surrealist, symbolist works, abstract color animations, hand-drawn films, films shot in negative, with musique concrete, or with hand-drawn sound tracks, films made in the oscillograph, experiments with light, prisms and distortion lenses.

GYROMORPHOSIS Netherlands, 1958 (7 minutes)

Direction, script, camera, art direction and editing: Hy Hirsh. Space Sculpture: Constant. Not yet in distribution.

Bronze Medal

"My film strives to bring into actuality the inherent kinetic qualities seen in the constructivist sculptures of Constant Nieuwenhuys of Amsterdam. I put into motion one by one pieces of this sculpture and with colored lighting filmed them in various details, overlaying the images on the film as they appear and disappear. In this way I have hoped to produce sensations of acceleration and suspension which are suggested to me by the sculpture itself. Much emphasis is placed upon continuity and fluidity of motion (the film is one unbroken "scene" without a single moment of darkness) and upon the role of the camera (the entire conception, composition, "montage", the blending and superimposing of images) are all accomplished in the camera." Hy Hirsh

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SYMPHONY IN NO B-FLAT Argentina, 1957 (10 minutes)

Direction, story, editing: Rodolfo Kuhn. Camera: Derlis Beccaglia.
Assistants: V. Atucha and H. Gastiburo. Distribution: Cinema 16.

Bronze Medal

A mordant little satire explores, tongue in cheek, the "disconcerting" effects of radio-active fall-out.

"Instead of being false and sophisticated, I think the Argentine cinema should deal with things that are true and real. My film takes place not in the year 2000 but "today". It is the symbol of 1958 in Argentina and I think in many other parts of the world. My film attacks sectarianism which I hate, uniforms which I think should not exist, priests which play a ridiculous part in our politics, police which we pay with our taxes to make them kill students in the streets, and it also attacks all ridiculous conventions. Our only hope is: love - as seen in the two students at the end."

Rudolfo Kuhn

SONGS WITHOUT WORDS Israel, 1957/58 (3 minutes)

Direction: Yoram Gross. Scenario, adaptation, camera, decor and editing: Aline & Yoram Gross. Music: Eddie Halpern. Cast: matches, newspapers and hands. Distribution: Cinema 16.

Bronze Medal

"Little things such as a discarded newspaper or used matches, generally regarded as trivial, may be a poignant instrument for expression of the whole gamut of feelings, emotions and sensations; and for the revelation of philosophic truths concerning joy and suffering. These objects, the cheapest ones on earth, the least appreciated of all, may turn into heroes of the screen."

Yoram Gross

LOVING U.S., 1957 (5 minutes)

A film by Stan Brakhage. Distribution: Cinema 16.

Mr. Brakhage is the recipient of the Brussels Pre-Selection Jury Award for this and several other of his films.

"The leaves of the forest reveal the faces of lovers exposed to the sun. Then the greens of the forest, the browns of the earth, the white and red tree trunks, the sky, the sun, and the flesh tones of the lovers, their white apparel, the textures of all these in their movements evolve an expression of loving, a formal development of relationship in which the light which exposes eventually consumes everything except the flesh of loving. I want it understood that this 'summary' is written for identification purposes only and that it is not intended as a statement by the artist of his work ... The extent to which a film can be described is the extent to which it is deficient as a work of visual art."

Stan Brakhage

L'OPERA MOUFFE France, 1958 (14 minutes)

Direction, scenario and adaptation: Agnes Varda. Camera: Sacha Vierny.
Editing: Jeanine Verneau. Music: Georges Delerue. Distribution: Cinema 16

Award of the International Federation of Film Societies

"Documentaire subjectif: sujets divers, quartier de la rue Mouffetard." Behind this cryptic summary by the producer hides a film of haunting originality, obsessional and compelling; a subjective and impressionist exploration of an impoverished neighborhood centering around the Rue Mouffetard ("la Mouffe"), it portrays the faces of the poor, the gestures of the aged, the fervors of erotic love, the innocence of the children, the symbols of fertility. The unexpected continuity of this poetic study defies immediate analysis. Miss Varda, a well-known French still photographer, is the official photographer for the Theatre Nationale Populaire. The title of her film is a pun on "L'Opera Bouffe."

HIGHWAY U.S., 1958 (8 minutes)

A film by Hilary Harris. Music: David Hollister. Distribution: Film Images.

Bronze Medal

A restless and poetic visualization of the American "road", set to rock-and-roll and photographed mostly from vehicles moving at high speed. Mr. Harris was the recipient of the 1957 Creative Film Foundation Award of Merit for his abstract film GENERATION (previously shown at Cinema 16).

INTERMISSION (5 minutes)

The following films are examples of the Polish avant-garde, the unexpected surprise of the Brussels Festival. Far removed from the official tenets of "socialist realism" as practised in the East, the Gomulka regime apparently has not only permitted, but also financed a series of surrealist, abstract, dadaist, poetic and expressionist films, testifying to the influence of modern Western art among the young Polish generation. The production of one such film in contemporary Poland would have been a surprise; the existence of an entire school of avant-garde film makers (with more than ten state-subsidized films already to their name) is an event of major importance.

DOM Poland, 1958 (12 minutes)

A Polish Documentary Films Studio Production. Direction, scenario, adaptation and decors: Walerian Borowczyk and Jan Lenica. Camera: Antoni Nurzynski. Editing: Krystyna Rutkowska. Music: Andrzej Markowski. With Ligia Borowczyk. Not yet in distribution.

Winner of the Grand Prix

The New York Times
SUNDAY, NOVEMBER 2, 1958.

TOP-LEVEL FANS

They Still Are Hotly Interested in Films

By BOSLEY CROWTHER

WHAT with the vital statistics telling us almost every month that the public is going less and less to movies and that disaster looms for the film industry, it is cheering and just a bit befuddling to read stories such as those published in this section last week about the demonstrations of audience interest at recent Mexico City and Brussels festivals.

In Mexico City, the mobs of people jammed into the National Auditorium to see prize-winning films from several countries (at 32 cents a head) hooted and howled at some entries and fervently greeted others, to the point where on a couple of occasions, the police had to be called.

Over in Brussels, at about the same time, a well-bred audience that had come to hear a jury report on the all-time best films, after looking at screenings of a dozen candidates, whipped up an unholy ruckus because the jurymen ducked the job of rating the films. We gather the particular indignation of the 2,000 in the Grand Auditorium and the 1,000 squeezed into the Little Auditorium on the Brussels fair grounds was at the failure of the jury to mention "Citizen Kane." But the point is that 2,500 persons were publicly passionate about films.

The other day, we were talking to Paul Rotha, British critic and veteran producer of films, who was passing through on a trip from Australia. He said the interest of people out there in the artistry and lore of motion pictures is growing by leaps

and bounds. He noted a remarkable increase in the formation of film societies and the eagerness of the discriminating to see more of the classics and unusual product of the screen.

This sort of interest is evident all over. Cinema 16, which is the largest and most active film society hereabouts, is having one of the most successful seasons in the twelve years of its existence. It expanded recently to form an audience in Manhasset, L. I., and was over-subscribed for the facilities it had in the Cinema Theatre there even before its series began.

Fertile Fields

There are continuing indications of an avid interest in film culture that extends beyond the substance of the individual picture to embrace the history, tradition and lore of films. Furthermore, this area of interest embraces the fields of experiment that are being tilled apart from the commercial theatres and thus the manifold potentials of the medium. More and more people—not just longhairs—are becoming high-level movie fans.

Now, it's true the buying power of this kind of interest is nowhere near enough to sustain even the present decreased momentum of the commercial film industry. The number of fans on this level are not enough to keep the movies alive.

But certainly the chance for stimulating more excitement in the culture of films, and thereby encouraging moviegoing, is shown clearly by the evidence here. An area for serious cultivation, not greedy exploitation, is revealed. The subscribers to Cinema 16 number countless people who frankly admit they have been brought back to selective moviegoing by the pictures they see and the enlightenment they get from the programs of the film society.

Perhaps if all commercial film purveyors had as much interest and respect for their product as these people have, and did a lot of things that would show it, the statistics would improve.

CINEMA 16 FILM NOTES 1958/1959

Season 12 - Program 6 - January 1959

THREE VIEWS OF THE THIRD AVENUE EL

THE THIRD AVENUE EL: A film by Kit Davidson. Distribution: Contemporary Films. Script: Helena Sand. (10 minutes)

THE WONDER RING: A film by Stan Brakhage. Distribution: Cinema 16

ECHO OF AN ERA: Produced and directed by Henry Freeman. Camera: Robert Galbraith. Script: Arnold Bloom. Music: David Amram. Shown by arrangement with George K. Arthur. (10 minutes)

A trio of films offers contrasting views of a beloved memento of New York's past: **THE WONDER RING**, an intensely subjective impression of an "El" ride; **ECHO OF AN ERA**, the early days of the "El" as seen in charming engravings and photographs; **THIRD AVENUE EL**, a documentary in the realist tradition.

The lights will go on for a moment at the end of Part 1 of **THE GENERAL**; this is not an intermission; please remain in your seats

THE GENERAL

U.S., 1927

(78 minutes)

Written and directed by Buster Keaton and Clyde Bruckman. Camera: Dev Jennings & Bert Haines. Starring Buster Keaton, Marion Mack, Glen Cavender, Jim Farley. Distribution: Museum of Modern Art Film Library.

Joseph Francis Keaton was born in 1896 and started work at the age of 3 1/2 in one of the roughest acts in vaudeville; as a member of "The Three Keatons" he became a veteran trouser before he was in his teens. In 1917 he was engaged by Joseph M. Schenck at \$40 per week to appear in two-reel comedies and went on to become one of Metro's biggest stars; a Keaton feature cost about \$200,000 to make and reliably grossed \$2 millions.

One of the great clowns of film, "Keaton moves in the mechanized world of today like the inhabitant of another planet. Inventions and contrivances like railroad engines seem insuperably animate to him, in the same measure as human beings become impersonal. Without friends or relatives, he is generally incapable of associating with his fellow-beings on a 'human' basis, but mechanical devices, though often inimical to him, are, on the other hand, the only 'beings' which can 'understand' him. They are the real co-stars in his films. He always wins in the end: not, like

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Chaplin, by romantically escaping from the world of machinery into a realm of human freedom, but, on the contrary, by fatalistically throwing his humanity into the whirlpool of mechanical forces." (Museum of Modern Art)

"No other comedian could do as much with a dead pan. He used his great, sad, motionless face to suggest various related things: a one track mind near the track's end of insanity; how dead a human being can get and still be alive; an awe-inspiring sort of patience and power to endure. Everything that he was and did bore out his rigid face and played laughs against it.

"Keaton worked strictly for laughs, but his work came from so far inside a curious and original spirit that he achieved a great deal besides. He was the only major comedian who kept sentiment entirely out of his work and he brought pure physical comedy to its greatest heights. Beneath his lack of emotion he was also sardonic; deep below that, giving a disturbing tension and grandeur to the foolishness, for those who sensed it, there was a freezing whisper not of pathos but of melancholia.

"Because 'dry' comedy is so much more rare and odd than 'dry' wit, there are people who never much cared for Keaton. Those who do, cannot care mildly."

James Agee, LIFE

Mr. George Pratt of George Eastman House, Rochester, New York, notes that "the theft of the 'General' did occur at Big Shanty in April, 1852; but there were not 11 but 22 Union soldiers involved. When the 'General' began to run out of fuel, the pursued took to the woods, where they were captured. Later, eight were executed as spies in Atlanta, six were exchanged, and eight escaped. I cannot protest against Keaton's freedom with this material; it is comedy's license to do as it pleases. And so there would be no murmur from me if you should discover that in this entire 27-page pamphlet, there is not a single mention of Annabelle Lee."

TWO INTERESTING ARTICLES CONCERNING BUSTER KEATON appear in Volume 1, Number 1 of the FILM QUARTERLY on sale (at discount) in lobby.

THE NEXT 2 SPECIAL EVENTS WILL BE SHOWN BOTH TUESDAY AND WEDNESDAY
The "1958 Creative Film Award Winners" Special Event will be held on Tuesday, January 20 (7:30 PM) and on Wednesday, January 21 (7:15 and 9:30 PM).
The "Tokyo Twilight" Special Event will be held on Tuesday, February 3 (7:30 PM) and on Wednesday, February 4 (please note: 7:00 and 9:30 PM).

DUE TO RUNNING TIME OF "TOKYO TWILIGHT",
the Wednesday (February 4th) screening will start at 7:00 (NOT 7:15) and 9:30 PM.
Please make arrangements to come on time.

Rages and Outrages

— By ARCHER WINSTEN —

This season's unique experience has already happened as far as I'm concerned at Cinema 16. For many years now, since the very beginning of that organization, I have been noting the extraordinary width, depth, breadth, variety and what-not of the taste that guides and chooses the pictures

shown to those audiences. Such a practice virtually guarantees that each program will have items of such poles-apart contrast that individuals cannot like both extremes. Also, there will be extremes of enjoyment and its opposite, revulsion.

A week ago Sunday I went to the Beekman Theater to catch two films from Great Britain. First came a British Broadcasting Company-TV 30-minute short titled "Poverty, Chastity and Obedience." It took the audience to the Anglican Community of the Resurrection in Mirfield, England, and interviewed the monks there on subjects mentioned in the title. There was no suggestion of camera trickery or lively intercutting to break up long conversations. The camera looked steadily at the face of the man speaking, mirroring his slightest changes of expression as he struggled to explain the attitude of his order.

It goes without saying that this reviewer is not on the verge of joining a monastery. Such matters should be normally interesting but hardly fascinating. And yet, they proved utterly absorbing, for this was what they were talking about:

Poverty: this was a rule of life in which they tried to unclutter their lives, discarding the pile of possessions, the property and its obligations, the automobile, the TV set, the radio, the thousand things that modern man thinks he needs to be happy and is told incessantly that he must have if he is not to be underprivileged. They asked themselves if the insane multiplication of possessions and desires of the modern world are conducive to great happiness. They asked themselves if the far richer, much more heavily endowed Americans were so much happier. They had their simple rooms, their simple household tasks, the simple toil in the field of their farm. Their faces looked less worried than do many of ours.

Chastity: they spoke of this as a matter of faith. They believed in God and they loved him. Therefore, rather than spread one's energy and love among many, they preferred to concentrate on the one, greater, spiritual love. It was only sensible, if one did believe.

Obedience: they wondered what kind of freedom a person had if he were under the heel of controlling others. They felt that in subjecting themselves to the discipline of their spiritual chief, they were winning a greater and more precious freedom than people in the outer world could know, freedom from the tyrannies of their own desires and indecisions.

Again, as they spoke, there was little indication that they had found the struggle too hard, though their faces did show signs of battle and victory.

What seemed especially notable was the contrast with the teachings of psychoanalysis with its emphasis on complete release of all inhibition as the beginning of wisdom and cure. And yet, here were people in whom the stolid solution and its consequent shrinking of desire failed to result in the usual concomitant effect of a shrunken personality. On the contrary, there did seem to be a kind of personal richness and refinement, wholly visible in these beautifully photographed and studied faces.

It struck me very powerfully that whether or not I believed, whether or not the arguments were complete, this picture was touching basic questions of contemporary life in a way that not one out of 100 contemporary films attempts. Without attempting any blandishment of entertainment, it spoke directly to the mind and conscience of an intelligent adult. It was fascinating.

When it ended I thought I would like to clap to show my feeling. Someone else started it, and many joined in, as you know, a rarity among movie audiences. It was a strange and distant and beautiful world, and this picture opened a big clear window on it, showing the emotions in the faces.

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CINEMA 16 FILM NOTES 1958/1959

THE 1958 CREATIVE FILM AWARD WINNERS
an evening of experimental cinema, co-sponsored by the
Creative Film Foundation and Cinema 16

Season 12
Program 7
Jan. 20/21/59

THE BIG "O" Award of Distinction (2 minutes)

A F.C.I. Production by Carmen D'Avino.

Delightful and multifarious variations on the letter "O", drawn and animated by the winner of one of last year's Creative Film Foundation Awards.

WHAT, WHO, HOW Award of Distinction (9 minutes)

A film by Stan Vanderbeek. Distribution: Cinema 16.

"I have found a mine of comedy in the unexpected that lies beneath the real, sometime beside the real. This visual opening into life and the dream, poetry, satire, similarity, prose, was begun by the surrealists all over the world in the 1900's; it was made only large enough to admit the child, perhaps it can be opened a bit larger?"
Stan Vanderbeek

A DAY IN TOWN Award of Exceptional Merit (20 minutes)

A film by Pontus Hulten and Hans Nordenstroem. (Sweden, 1956)

"It is morning. The weather is fine. It is summer in Stockholm. It can also be another town and another sort of weather. It is whichever day you please. June 6th for instance... This is a film about a day in the future. It is a documented vision. Fantastic and possible. Violent, agitated, anti-entertaining, noisy, frightfully hilarious, terribly funny. Friendly and gay. The end is hopeful and annoying to many."
Pontus Hulten

ON THESE EVENINGS Award of Distinction (23 minutes)

A Studio Peripherie 50 Production written and directed by Herbert Vesely. Camera: W. Nassau and H. Holub. Music: Gerhard Ruehm.

Loosely based on a poem by the Austrian expressionist George Trakl, this cinpoem blends outer and inner reality in an oblique modern rendition of "Death and the Maiden."

The young servant girl at first seems undecided between the two farmhands; the one who kneels at the cross, intoning religious chants; the other ("Maniu"), a symbol of forcefulness and fertility. After a brief interlude of passion (portrayed as "death dance", back to back), she meets her fate, in loneliness, as the two men - with their symbolic scythes - leave across the fields.

The film is composed as a dance macabre and succeeds in conveying Trakl's ambiguous and nightmarish atmosphere. Vesely's intention - truly experimental - was to work entirely without recourse to the customary literary devices of continuity - dialog, commentary, titles - and to create a film that depends for its effects solely on optical movement, music and sound effects. It aims at addressing our sensitivities and emotions alone, to the exclusion of our intellect. ON THESE EVENINGS is an early work by Mr. Vesely who received the Creative Film Foundation Award in 1957 for his feature-length NO MORE FLEEING.

N.Y., N.Y. Award of Exceptional Merit (15 minutes)

A film by Francis Thompson. Music: Gene Forell. Distribution: United Artists

"An admirable example of what may be called the Distorted Documentary - a new form of visionary art. In this very strange and beautiful picture we see the city of New York as it appears when photographed through multiplying prisms, or reflected in the backs of spoons, polished hub caps, spherical and parabolic mirrors. We still recognize houses, people, shop fronts, taxicabs, but recognize them as elements in one of those living geometries which are so characteristic of the visionary experience.... I was amazed to see that virtually every pictorial device invented by the old masters of non-representational art and reproduced "ad nauseam" by the academicians and mannerists of the school, for the last forty years or more, makes its appearance, alive, glowing, intensely significant, in the sequences of Mr. Thompson's film."
Aldous Huxley, "Heaven and Hell"

THE CREATIVE FILM FOUNDATION, the co-sponsor of tonight's event, was organized in 1955 as a non-profit corporation. The directors of the foundation, who also served as jury of the Creative Film Awards, are: Rudolf Arnheim, Louis Barron, Joseph Campbell, Maya Deren, Clement Greenberg, Alexander Hammid, Lewis Jacobs, Arthur Knight, James Merrill, Barney Rosset, Meyer Schapiro, Kurt Seligmann, Albert Stadler, James Johnson Sweeney, Parker Tyler and Amos Vogel. According to its Statement of Purpose, "the Foundation shall give assistance to film-makers whose primary aim is creative artistic achievement, and who are particularly concerned with exploring the new filmic medium, experimenting with its techniques and altogether contributing to the enlargement of the expressive range and scope of filmic vocabulary and to the development of film form."

IMPORTANT ANNOUNCEMENT REGARDING 'TOKYO TWILIGHT' SPECIAL EVENT
Due to the runningtime of this film, its Wednesday (February 4) screening will start at 7:00 (not 7:15) and 9:30 PM; the Tuesday, February 3 screening at 7:30 PM.

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Season 12 - Program 8 - February 4, 1959

TOKYO TWILIGHT

Japan, 1957

(144 minutes)

A Shochiku release, produced by Shimuo Yamanouchi. Directed by Yasujiro Ozu. Screenplay: Kogo Noda, Yasujiro Ozu. Camera: Yushun Atsuta. Music: Takanori Saito. Editing: Yoshiyasu Hamamura. With Chishu Ryu, Ineko Arima, Masami Taura, Setsuko Hara, Kinzo Shin, Isuzu Yamada. Distribution: Shochiku Company.

"Tokyo Twilight may well be considered one of Yasujiro Ozu's most typical films: typical in that its theme is again the Japanese family; typical that in this picture, as in all his postwar work, this theme - and the director's relation to it - is brought up-to-date, is made meaningful to a maturing audience. All of the director's later, and better films are about nothing else: in every Ozu film the entire world exists in one family, and the ends of the earth are no more distant than the outside of the house. The treatment of characters as basically family members rather than a part of a larger social structure remains one of the outstanding qualities of Ozu's work.

"As a creator of the Japanese home-drama at its best, he is much more interested in character and incidental incident than in action or plot, and has said: 'Pictures with obvious plots bore me now. Naturally, a film must have some kind of structure or else it is not a film, but I feel that a picture isn't good if it has too much drama or too much action.' Tokyo Twilight (a symbolic title) has little plot in any ordinary sense of the word; one searches in vain for action or for story. With little or no interest in either, Ozu concerns himself with character development; and, as in all of his better films, this one represents a leisurely disclosure of character, the like of which is rare in the films of any director.

"Naturally, character observed is built from one detail after another, all presented over a period of time. Since there is no action to sustain the time values of an Ozu film, Japanese critics are forever pointing out that this seemingly slow pace would prevent a foreign audience's ever really appreciating these films. Yet, actually, these films are not slow. They create their own time and the audience is drawn into Ozu's world with its own particular way of reckoning the passage of time. Ozu's characters and his tempo are in perfect synchronization with this time system since his time is time as it actually is. It is psychological time; clock time ceases to exist. What would at first appear a world of stillness, of total inaction, is revealed as merely superficial; beneath this lies the thwarted yet potential violence found in the Japanese family system; beneath it also lies the quiet heroism of the Japanese faced with his own family. It is this action potential which gives the Ozu film its vigor, and which makes his use of time as a psychological factor meaningful.

"Just as Ozu has deliberately restricted his subjects and his themes, so he also restricts the mechanical means through which he presents them. His technique is of

the simplest yet most rigorous; his style is one which the content of the film has called into being. He almost habitually shoots all of his scenes from the same viewpoint, the eye-level of a person sitting on tatami. A continuing scene (for example, a series of family conferences continuing throughout the film) will be shot from the same angle, usually full front view, the image framed by the fusuma or inner doors of the house. Likewise, Ozu never moves his camera once it has started running and a pan or a dolly is very rare in his films. Too, when he wishes to recall or to remind, he will often insert a scene of the set, dead as it were, completely lifeless, the characters gone, this device serving to recall to us what has gone before.

"As early as 1930 he had begun to give up the optical devices upon which most directors rely. He says of his silent *The Life of an Office Worker*: 'It was rare for me but I used several dissolves. This, however, was the only time I ever did... The dissolve is a handy thing, but it's uninteresting. Of course, it all depends on how you use it. Most of the time it's a form of cheating.' By 1932 he had decided not to use several more elements of the common cinematic technique. In the superlative *I was Born But...*, for the first time, I consciously gave up the use of fade-in and fade-out. Generally, overlaps and fades are not a part of cinematic grammar. They are only attributes of the camera.'

"Thus Ozu's films, through the principle of selection through which they are created, are almost totally visual. One of the last directors to convert to talkies (and he did so with considerable reluctance), Ozu even now continues to pay great attention to the visuals of his work. Though no believer in either dynamic composition or montage, the composition of each of his shots has both beauty and effectiveness in its own quiet way. He uses no tricks in editing, yet evidences a superlative ability for timing and arranging a rhythmic flow of images.

"Yet, despite this visual style, the dialogue in Ozu's films is the most interesting in Japanese cinema, many critics judging it with the standards usually reserved for the most serious literature. Its strength is the complete naturalness which it achieves without attempting naturalism.

"In everything that Ozu does in films the parts fit so perfectly that one is never conscious of the virtuosity with which it is achieved. His pictures are so subtle - and in this way the precise opposite of Kurosawa's - that one never thinks to praise the skill with which his effects are obtained. Thus, in his habitual theme, in his deliberate restriction of technique, and in his superlative craftsmanship, Ozu is, indeed, the 'most Japanese of all directors.' In his thirty-six years in the cinema he has been loaded with honors more than any other director, having alone won six Kinema Jumbo prizes, considerably more than the equivalent of six Academy Awards. Perhaps for this very reason his films are almost never seen outside of Japan, one of the canons of the Japanese business world being that the West cannot hope to appreciate anything 'truly Japanese.' Thus the West has been kept in studied ignorance of his work. He is one of the few senior directors of Japan to remain unknown, while others of his generation - Goshu and Mizoguchi - have achieved foreign acclaim."

(Notes by Donald Richie, Film Critic, *The Japan Times*. Material taken from: *The Japanese Film* by Joseph L. Anderson and Donald Richie (Charles E. Tuttle Co.).

CINEMA 16 FILM NOTES 1958/1959

Season 12 - Program 9 - February 25, 1959

500 FREE COPIES OF ANTI-CENSORSHIP PUBLICATION are available to members at desk in lobby on a first-come, first-served basis. Published by the American Library Association, the "Newsletter on Intellectual Freedom" quarterly features a complete and very informative survey of censorship activities in the United States, especially as regards books, films and the press. Be sure to get your sample copy on your way out; since this publication will be of definite interest to you and is worthy of your support, we hope you will decide to subscribe to it at the annual rate of \$ 2.00 for 4 issues. Address: Newsletter on Intellectual Freedom, Donald E. Strout, Editor, 316 Library, University of Illinois, Urbana, Ill.

ARE YOU REALLY AGAINST CENSORSHIP?

Your 'limits' are probed as we show clips from extreme types of films (some banned) that may offend because of their political, erotic, sacrilegious, racist content.

SPEAKER: MR. EPHRAIM LONDON

At press time, the titles and order of excerpts and films to be shown remain subject to change, since we anticipate additional material to become available in time for the screening. However, most of the following will be shown, though not in this order:

THE CONSTITUTION AND CENSORSHIP A Center for Mass Communications Production (Columbia University) written and directed by Eric Barnouw. An important film survey of censorship problems in America, with special emphasis on "The Miracle" and the "Jehovah Witnesses" cases.

THE BLOOD OF THE BEASTS A Forces et Voix de France Production. Scenario and direction: Georges Franju. Prix Jean Vigo, France 1950. Franju's tormented masterpiece, a film of savage visual impact, not recommended to the squeamish.

GEOGRAPHY OF THE BODY A film by Willard Maas, poem by the British poet George Barker. The human body as the undiscovered, mysterious continent.

FIREWORKS A film by Kenneth Anger. Special Awards at Cannes, Biarritz, Brussels, and Paris International Film Festivals. This study in sado-masochism and homo-sexuality has already become an American classic.

A MIRACLE A 30 second satirical animation by Robert Breer.

THE PRIVATE LIFE OF A CAT A film by Alexander Hammid. Excerpt from the birth sequence, rejected by the New York censors as "indecent"

MOM AND DAD A film by William Beaudine. Example of "sex education on film" - made for theatrical release. One of the most "banned" films in the U.S. (Excerpt)

HALLUCINATIONS A film by Peter Weiss. Erotic and subconscious tableaux envisioned "between waking and sleeping". Edinburgh International Film Festival.

BIRTH OF A NATION Scenario and direction by D. W. Griffith. The great - and controversial - classic of the American cinema. (Excerpt).

DEADLINE FOR ACTION A Union Films Production for United Electrical Workers. Dated, but important example of political propaganda film. (Excerpt).

CUCKOO WALTZ A film by E. van Moerkerken. An irreverent debunking of organized society, organized religion, organized politics

(We are very grateful to Mr. William Everson for making available to us prints of certain films on tonight's program.)

NEXT TWO SPECIAL EVENTS TO BE PRESENTED ON WEDNESDAYS ONLY
Both "Strike" (March 25) and "The Lower Depths" (April 15) will be shown ONLY on Wednesday (7:15 and 9:30 PM).

They will not be presented on the preceding Tuesday.
Sunday members are urged to attend the 9:30 PM performance both for better seating and to avoid overcrowding of the 7:15 PM screening.

CINEMA 16's RADIO SHOW

now reaches an estimated 50,000 weekly listeners via its broadcasts over WBAI-FM. Sponsored in cooperation with "Cinemages" magazine, the show is produced by Gideon Bachmann and is heard every Sunday night at 8 PM (99.5 m.c. on FM). Among personalities recently interviewed over THE FILM ART were John Huston, Federico Fellini, Jacques Tati, Rene Clair, Jean Renoir, Fritz Lang, Satyajit Ray, Lotte Lenya. Besides the interviews, Mr. Bachmann reviews current films every week, and broadcasts rare sound track excerpts.

YOU CAN RENT CINEMA 16's EXPERIMENTAL FILMS

for home or club use, if you own a 16mm sound projector. 10% discount on rental rates to members. Write for free catalog describing more than 150 films to: C 16, 175 Lexington Avenue, New York.

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

MEMBERSHIP PRIVILEGES

Free admission to all programs—a minimum of 16 performances per year:

■ All programs until the summer are listed in this brochure. No screenings during the summer. Fall programs will be announced in September. Membership can begin with any performance and extends for one year thereafter.

Choice of Wednesday or Sunday Series (identical programs):

■ Wednesday night... 7:15 or 9:30 PM
at modern Fashion Industries Auditorium, 225 West 24th Street.

■ Sunday "brunch"... 11:15 AM
at New York's most luxurious art theatre, the Beekman, 66th Street at 2nd Ave. (coffee will be served)

2 free guest tickets per season for Wednesday members; 1 for Sunday members. Free subscription to "C16 Film Notes" distributed at each performance. Reduced membership rates in C16's Children's Series. Discounts at art theatres; on film books, magazines, equipment.

- 1** Wednesday, March 11, 1959.....Fashion Industries Auditorium
Sunday, March 8, 1959.....Beekman Theatre
Sunday, March 15, 1959.....Beekman Theatre
Sunday, March 22, 1959.....Beekman Theatre

Strange Worlds: 3 film explorations

Lourdes and its Miracles

Georges Rouquier's (Farrebique) astonishing revelation of the ambiguous reality of Lourdes; neither travelogue nor religious apologia, but a coldly factual dissection of Lourdes as a social and psychological phenomenon, thought-provoking for both sceptic and believer. "An uncompromising and sometimes fearful reportage. Its objectivity is deeply disturbing." British Film Institute

Seifriz on Protoplasm

Highest Award, Edinburgh International Film Festival. Protoplasm is torn, gassed, poisoned, electrocuted, dissected. "Possibly the most exciting science film to be produced in the U.S." Cecile Starr, Saturday Review

Nice Time

Saturday Night in London's Times Square: The empty pleasures, the restless temptations of Piccadilly, caught with compassion by the candid camera.

- 2** Wednesday, April 8, 1959.....Fashion Industries Auditorium
Sunday, April 5, 1959.....Beekman Theatre
Sunday, April 12, 1959.....Beekman Theatre
Sunday, April 19, 1959.....Beekman Theatre

A Program of Folk Art and Americana

Big Bill Blues Venice Film Festival Award
The only film record of the recently deceased, legendary American folk singer Big Bill Broonzy, in a moving rendition of four of his blues.

Toccata for Toy Train

Charles Eames, famed designer, fashions an exuberant and curious universe of fantasy from exquisite toys and miniature trains. (George K. Arthur)

Big Business A tribute to Laurel and Hardy
A brilliant farce comedy propels two mildly ineffectual Christmas tree vendors (goaded by inexplicable failure) into a cataclysmic attack on property.

3 Films from the Unique Walter Lewisohn Collection

Mississippi Steamboat The folklore of the River: a most colorful era romantically recreated in old river songs and beautifully tinted visual mementos.
Prophet of Taos D. H. Lawrence's reflections on the wisdom and religion of the American Indians, narrated by Aldous Huxley.
Clipper Ship Days A robust and delightful view of the temptations of the Barbary Coast. Authentic, contemporary illustrations, miners' songs and sea chanteys.

- 3** Wednesday, May 13, 1959.....Fashion Industries Auditorium
Sunday, May 10, 1959.....Beekman Theatre
Sunday, May 17, 1959.....Beekman Theatre

Adventures of Asterisk Venice Film Festival Award
Brilliant, witty and highly original attempt to explain the philosophy of modern art not by narrative, but by purely visual means. Vibraphone: Lionel Hampton.

Pacific 321 Cannes Film Festival Award
The nervous rhythm of Arthur Honegger's celebrated symphonic poem fully captured in a masterpiece of editing and photography.

The Room American premiere
A destitute room, transmuted by the startling magic of stop-motion photography into a luxuriant explosion of color. A new work by D'Avino (The Big O).

Integration: The Unsolved Problem

Crisis in Levittown Unrehearsed and often startling interviews with residents, filmed during disturbances following arrival of first Negro family.

Brotherhood of Man Based on Dr. Benedict's "Races of Mankind", this triumphant work of film art has already become a contemporary classic.

The Face of the South A thoroughly fascinating and unorthodox discussion of controversial issues, conducted by a latter-day Will Rogers.

SPECIAL EVENTS In addition to the 7 regular showings... free to members, held at Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below... Wednesday members attend at their regular time; Sunday members have choice of attending either performance.

Are You Really Against Censorship?

(February 25th)

Your "limits" are probed as we show clips from extreme types of films (some banned) that may offend because of their erotic, political, sacrilegious, racist content. Also: premiere of important Columbia University film on movie censorship, featuring an unusual recreation and discussion of the historic "The Miracle" case.

Speaker: Ephraim London, well-known civil liberties lawyer of "The Miracle" case fame, currently arguing "Lady Chatterley's Lover" before the courts.

Strike

(March 25th)

An event of the greatest importance: Eisenstein's ill-fated first film, hitherto completely unavailable and only recently "re-discovered" in Soviet archives; a major piece of cinema, a brilliant orchestration of film devices and creative editing. Originally banned in several countries, denounced by Eisenstein himself under Stalin's regime, this explosive blend of realism with grotesque stylization achieves an almost surrealist intensity. "Never has the entry of a new talent into the cinema been heralded with such brilliance and one is not at all sure if this is not a greater film than Potemkin." British Film Institute

The Lower Depths

(April 15th)

Consummate performances by Jean Gabin and Louis Jouvet, and Jean Renoir's masterful direction characterize this distinguished humanist work, based on Gorky's famed play. A drama of the loss of human dignity, of the degradation of a class, the film moves amidst the felons, prostitutes, misers, outcasts and gamblers of the slums. French Critics Award, "Best Film of the Year." "A mature, impressive, extraordinarily fascinating production!" The N.Y. Times

The Erotic Cinema: Lulu

(April 29th)

At last, Pabst's hitherto unavailable milestone of the German cinema, much beset by censorship difficulties: "Wedekind's violent obsession with sexual hunger provided Pabst with a subject for his flair for abnormal psychology. Lulu, epitome of sexual voracity, destroys others and is herself ultimately destroyed. This clinical dissection of an irrational world is carried out by Pabst with the greatest success. Louise Brooks' performance is one of the phenomena of the cinema." British Film Institute. With Fritz Kortner, Franz Lederer, Gustav Diegel.

Activity Group Therapy

(May 20th)

By request, a repeat of a most popular event: Not available for public showings, this authentic film record of 65 group therapy sessions, shot with concealed cameras over a period of two years, reveals the personality changes effected in a group of emotionally disturbed children. An exciting demonstration of one of the most important present-day group therapy practices which permits children to "act out" their disturbances in the presence of a permissive adult. The producer, Dr. S. R. Slavson, will introduce it.

Federico Fellini, director of La Strada and Cabiria, has agreed to appear at Cinema 16 this season, barring a last-minute change in his production plans.

MEMBERSHIP RATES:

Early enrollment is advisable due to limited seating capacity.

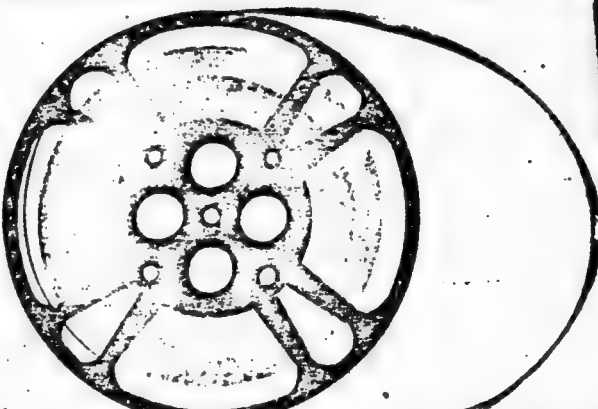
Wednesday Series	\$14.50 each 12.50 each 11.00 each	Yearly membership Any two memberships Any five or more memberships
Sunday Series	14.50 each no other rates apply	Yearly membership

Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

CINEMA 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288.
Incorporated as a non-profit cultural society under state and federal laws.

AN INVITATION TO JOIN CINEMA 16



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showcase for the creative Cinema / the Spring 1959 Season

CINEMA 16 FILM NOTES 1958/1959

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AN IMPORTANT ADDITION TO TODAY'S PROGRAM

We are honored to announce the first American presentation of the 1958 Venice International Short Film Festival Awardwinner, Richard Williams' THE LITTLE ISLAND. This film is one of the few genuinely important contributions to the art of the animated film in recent years. (SEIFRIZ ON PROTOPLASM, originally scheduled for today, will be shown at a later date.)

LOURDES AND ITS MIRACLES

France 1954

A Productions du Parvis production, directed by Georges Rouquier. Commentary; Georges Rouquier. Camera: Albert Vigulier. Editing: Simone de Bron. Produced by Philippe Dussart.

It is an indictment of the commercial cinema that it has been unable to find a place for many of the great and genuine talents of the medium. George Rouquier is a case in point. His masterpiece, FARREBIQUE, was preceded and followed by nothing more than a few (however meritorious) shorts and an ill-starred feature. In fact, the artistic success and commercial failure of FARREBIQUE marked him a "risk" in the French industry and prevented him from obtaining further assignments. It is symptomatic that LOURDES AND ITS MIRACLES - which may well be considered his second most important film - was not financed by commercial interests, but by a Catholic production company intent on bringing religious subjects before larger groups via TV and theatrical exhibition. Considering the style and content of the film - neither travelogue nor religious apologia - but a coldly factual dissection of Lourdes as a social and psychological phenomenon, this is perhaps surprising. The producers seem to have given Rouquier complete freedom - a freedom utilized by him not to make a judgement but to present the audiences with facts and with impressions, leaving it to them to draw their own conclusions. The result is a highly stimulating work, thought-provoking for believer and sceptic alike; a film in the best traditions of the early documentary film movement of Flaherty and Grierson, stressing a faithfulness to the material at hand and a refusal to dramatize this material for story purposes.

The style is coldly dispassionate, almost clinical, utterly objective. This impression is further enhanced by the absence of commentary in the documentary sequences of invalids and pilgrims, the utilization of "natural" sounds (street noises, etc.) and the rendition of prayers and chants, almost hypnotic in their repetitiveness. The aspects of religiosity, misery, commercial exploitation and sincere faith might have tempted the filmmaker to fall into sentimentality, misplaced irony or revery. Rouquier instead chose to make a direct, objective record: "My taste has always been towards authenticity - more so with regard to this film than to any other." He looked and questioned, voluntarily effacing his own personality in the face of his subject matter. The result is a film that intentionally asks questions without answering them.

NICE TIME

Great Britain, 1956

(20 minutes)

A British Film Institute Experimental Production Committee film by Claude Goretta and Alain Tanner. Camera & Sound: John Fletcher.

"NICE TIME is a series of impressions of the actuality of Saturday night - an actuality which we have interpreted to extract from it a meaning, to present what Jean Vigo called 'un point de vue documentaire.' In any big town, the search for amusement and escape brings people together into one place, where all the different means offered to satisfy their needs are concentrated. In London the phenomenon is particularly striking because the area in which the amusements are centred is so restricted: Piccadilly Circus and the streets around it. The status of Eros - aptly - dominates the crowds."

LITTLE ISLAND

Great Britain, 1958

(48 minutes)

A film by Richard Williams. Music and sound by Tristram Cary. Camera: John Williams and Dick Williams.

One of the most imaginative and original cartoon films of recent years, this may be considered a modern morality play, visualizing (without a single word spoken) atomic war, neutralism, power politics, moral crusades - and doing so with both humor and foreboding. Richard Williams, its 25 year old director, has been in the animation field (including spells with Disney and UPA) since he was fifteen. Originally a painter, he left Canada in 1953 for a two year spell of painting in Spain, where the rivalries and mutually exclusive dogmatisms of a small artist colony gave him the initial idea for the film. The pathos of their situations and "the horror of what it could become - has indeed become if we follow the headlines of world politics", as he puts it - set him to work on the theme of THE LITTLE ISLAND. The entire production is his, financed by money he earned from commercial cartoon work. The cost: \$20,000. Under normal commercial conditions, it would have cost about \$500,000. His friend and collaborator was Tristram Cary, son of the late novelist, who is also responsible for the remarkably complex soundtrack, which includes musique concrete, electronic music, and sound effects played backwards.

"In making 'The Little Island' we intended to deal with an extremely complex subject (the ideals and beliefs of men, and the conflicts resulting from these beliefs) in the most direct manner, and without any intellectual crutches to support the presentation; particularly we wanted to avoid any verbal explaining or theorising, which we felt would be confusing and would blunt the impact of the 'story' we were telling. Any explanation is left to the animation, timing, colour and sound qualities of the film itself. The ending of the film is unresolved, but then so is our situation. The bomb hasn't gone off. This is just where we are. But don't look for a message - this is a descriptive film. It is concerned with the impossibility of communication, with trouble caused by people with fixed ideas attempting to convince each other."

Three figures representing Truth, Beauty and Good arrive on a tiny island. As the days pass, they become competitive. Each has a vision, watched suspiciously by the other two. The visions, starting idealistically, end in discord. The inevitable battle begins, with Truth, totting up the score on a atomic bomb blackboard, poised above the combatants. The three little men leave the island as fast as they can.

"STRIKE" WILL BE SHOWN ON WEDNESDAY, MARCH 25th ONLY
not on the preceding Tuesday. Sunday members are urged to attend at 9:30 PM
for better seating and to avoid overcrowding the 7:15 PM show.

CINEMA 16 FILM NOTES 1958/1959

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STRIKE

U.S.S.R., 1924

(99 minutes)

Produced by Goskino. Directed by Sergei M. Eisenstein. Scenario: Valeri Pletnyov, Eisenstein and the Proletkult Collective. Photography: Edward Tisse. Settings: Vasili Rakhals. Cast: Organizer... A. Atonov; Worker... Mikhail Gornarov; Spy... Maxim Shtraukh; Foreman... Gregori Alexandrov; Lumpenproletariat... Judith Glizer, Boris Yurtzev and other Proletkult actors.

We are indebted to the Museum of Modern Art Film Library for making this print available to us for its first American presentation.

Musical Accompaniment: Mr. Arthur Kleiner

The introduction of Eisenstein's ill-fated first film to America is an event of the greatest importance. Originally banned in several countries, not shown in many others, denounced by Eisenstein under Stalin's regime, it was hitherto completely unavailable and was "rediscovered" in Soviet archives only subsequent to Stalin's death. "Little had been known about this film" said the British Film Institute, "which can now be seen to be not merely a film of historic interest but a major piece of cinema. The film's form is that of a series of variations on a theme, and its episodes have far more a musical than a narrative construction. The acting in the Proletkult style is an explosive blend of realism with grotesque and acrobatic stylization. The final sequence is one of the most remarkable virtuoso pieces of editing which the cinema has provided and exceeds the Odessa steps sequence in violence and brutality. Never has the entry of a new talent into the Cinema been heralded with such brilliance and achievement. One is not at all sure if it is not a greater film than Battleship Potemkin."

Serge Mikhailovitch Eisenstein (born 1898 in Riga, of Jewish descent), a 19-year-old student of architecture at the time of the revolution, was profoundly influenced in his life's work by da Vinci, Freud, the Kabuki theatre, the Commedia dell'Arte, the circus and vaudeville. Arriving in Moscow in 1920, he joins the Proletkult Theatre at the invitation of its chairman, Pletnyov (who co-scripted STRIKE) and helps design and produce 9 plays. STRIKE follows, then POTEMKIN, TEN DAYS THAT SHOOK THE WORLD, THE GENERAL LINE, and, much later, ALEXANDER NEVSKY and IVAN THE TERRIBLE. In the 1930's, when experimentation in the Russian cinema had been superseded by strict bureaucratic control, his work comes under attack. Ironically, Eisenstein himself renounces his first film, STRIKE as an example of "the infantile malady of leftism" - while the regime, in turn, bans Part II of his last film, IVAN THE TERRIBLE (which is only now being made available). Marie Seton's moving biography is right in portraying him as a symbol of the artist's tragedy in our time. Projects shelved by official fiat, sequences changed or omitted by the censors, abortive projects in Mexico and America, abject efforts to make peace with the aesthetic tenets of the regime - thus emasculated by bureaucrats in the East and by financiers in the West, one of the few authentic geniuses of the cinema finally reached the end of his life in artistic impotence and embitterment and dies of a stroke in 1948.

At last this piece, of which we had all heard, but which so few had seen. Its arrival in the west, thanks to the enterprise of the British Film Institute and the generosity of the Soviet film authorities, is a great moment for all of us - access to a fascinating treasure-house of tricks and also instants of inspired vision. Indeed, for us, the work could be renamed "Portrait of the Artist as a Young Fountain".

This theme, and its working out, are recognisably simple and of the period. The force of the film resides much in this "monograph" quality: a narrative whittled down to the bare bones, as in *Potemkin*, but embroidered and expanded with related "mono-thematic" detail. A critic, accounting for the fact that in his later work Eisenstein achieved immortal, indelible sequences, but developed each to such a degree that the balance of the whole sometimes left an ungainly and distorted impression, once called him the "master of the episode". It is extremely interesting that *Strike*, like *Potemkin*, was originally conceived as an episode. It is little known that *Potemkin* was planned as a mere sequence in a great work, 1905, but that, on the location, the scene, the atmosphere, the depths (once delved into) of the subject, inspired him to such elaboration that *Potemkin* became a film in itself.

L'appetit, with Sergei Mikhailovitch, *venait en filence*. (This had tragic consequences for him many times afterwards, and not only in Mexico.) *Strike*, according to its credits, was to have been part of a cycle "Toward Dictatorship", which helps one to place in proper perspective the uncompromising and otherwise hard-to-comprehend apparent defeatism of its climax.

It is said that Eisenstein came to cinema from the circus acts and opera bouffe of the Proletkult Theatre, through an attempt to stage a play, *Strike*, in an actual factory; after which, as logical next step in converting actual steel and cement into plastic art material, he had to go on toward film. Be this as it may, these two aspects of his career are apparent in every foot of *Strike*. On the one hand, here and there, actual material is arranged with economy and laconism into a realism poignant in its universality; on the other, the fantastic clowning of the circus shows itself in detail everywhere, and in the exaggerated, even hypertrophied, treatment of particular episodes and the plot in general. The twisting of actual material, with an ironic air of naturalism, to express such fanciful, exaggerated, "propaganda-poster" ideas, works often with a confusing, indeed shattering, effect on the spectator that must have delighted the young Eisenstein and flung him passionately into love with the film medium and its potentialities. From this marriage of circus in thought and nature in image, there springs a lavish shower of fireworks: violations of every canon, experiments in method, such an abundance of trial runs as was never dreamed of in cinema before or seen since in a single work; diabolical and wavering changes of mood - some lyrical and human to a degree untypical of the style of this creator, others packed with that characteristic macabre *espiguerie* that his friends knew so well and either loved or excused - everything in such overpowering quantity as almost to prompt the overwhelmed spectator to cry "Mercy! Enough!" long before the end of what is, in footage, quite a short film.

The script is credited to the "Proletkult Group"; Grisha Alexandrov and the other circus lads were by his side as aides and small-part actors, Edward Tisse was already the cameraman. (Which is to say that, so far as image is concerned, what master imagined acolyte interpreted.) Machinery, factory chimneys, boots and landscapes spring to life and speech as meaningful as actors. The strikers confer amid giant wheels, in bathing-dresses on the flukes of a huge anchor and - a classic locale of factory plotting - in the lavatory. Tricks, obvious or less so, equate the spies and their animal counterparts, animate portraits in police files, crosscut (in addition to the more famous instances) the lemon squeezer for dashing cocktails with the mounted police horses surrounding and

provoking the picnic. Dynamic frame - executed in that day perforce in the camera, not in the lab. - is everywhere: men huddle to conspire and the walls of the frame close in as they whisper; a fugitive fleeing in half a shot turns a corner, and the mask disappears from the other half to disclose the captors into whose hands he is running. Countless attempts foreshadow more felicitous renderings in the later masterpieces: the child in danger, the slain child, the screaming face, the slow ponderous advance. With boundless creative energy, again and again are picked up, inspected and flung down at us the same scraps of ideas that later - when informed with greater intuition and experience, disciplined into rhythm and pattern with the necessary restraint - became the key scenes of some of the strongest visual effects in all cinema history.

"Montage," of cutting and of script, is there in its simplest form and in its subtlest. (The dialectical "increasing quantity becomes change of quality", visually interpreted in the separator sequence of *The General Line* by the changes from milk to spray and from spray to figures, is here foreshadowed in a thematic interpretation by the "hose-scene", with increasing amounts of water changing giggles into agony.) At one moment the film contrasts the happiness and sorrow of a family owning, or wanting, a few pence with simplicity and naturalness. Other episodes - the King of the Provocateurs summoning his minions from vast subterranean bowls, the traitor seduced by the police with a blend of midgets and champagne, or Glizer (later classic pillar of the Soviet stage) as an impossible Teddy-girl hooligan queen - soar into pantomime surrealism.

Above all and everywhere, one who has worked with S. M. Eisenstein recognises his yielding to the perpetual inspiration of shapes, the eye suddenly perceiving their dramatic or only mischievous potentialities, the mind and hand distorting the scene to fit the improvisation. The results sometimes arouse wonder or even inspire awe. At others they are, inevitably, formalistic. When the Eisenstein of *Strike* saw the bridges at all levels between the blocks of flats, it was at once inevitable that the horses would have to range up and down on all of them. But the scene fails of final effect, for all its breath-taking quality, for who believes that the flat-dwellers could not have invented quite effective obstacles? But the same devouring, perceptive eye and instant courage improvised the steps at Odessa.

Of course many, indeed most, of the ambitious effects sought so energetically in *Strike* do not come off, or at least are overloaded. They are not exact enough. Like every exuberant cinematic novice, the Eisenstein of *Strike* cannot bear to part with anything: a sequence reaches its impact and is held too long. The victims of the hose can suffer no more, at the climax our indignant anger rises to a peak, but alas they go on suffering longer, their pain verges on the chronic. The woman pent in a basement by a mounted policeman is, at first seeing, a symbol of unbearable panic and agony, but we cut back to her so often that we begin to ask "Not dead yet?" For discrimination, rejection, polishing to perfection, we must await the masterpieces that followed this beginning.

Strike is not a suitable medium for the extraction of sequences from which learnedly to deduce exemplars of craftsmanship. Everything in it is young, overflowing with the abundant excitement and imagination of a genius feeling his way and not knowing its powers. As a whole it is an exemplar, but of something much wider, graphically illustrating the growth of an artist, and a marvellous passage in the youth and the life of an art.

IVOR MONTAGU

originally published in SIGHT AND SOUND

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A definitive session on censorship, sponsored and organized by Cinema 16, took place last Tuesday and Wednesday evenings, with results both theoretical and applied. The stated purpose of the show was not merely to repeat the usual arguments against censorship but to explore this particular audience's own limits of acceptance by means of "extreme types of films (some banned) that may offend because of their political, erotic, sacrilegious, or racist content."

Ephraim London, leading law specialist on civil liberties, introduced the program with some remarks touching the important Supreme Court shift of 1952, in which the Constitutional guarantee of freedom of the press, specifically denied to the movies for some 30 years, was at that time regarded as applicable to the movies also. In dealing with the New York State censorship, he cited the law prohibiting among other things any scene that might inspire lust in a normal adult and then permitted himself to question the censorial thinking process that banned, on those grounds, a shot in "The Bicycle Thief" showing a six-year-old boy relieving himself against a wall. The burden of his statement was that all censorship, being a 'prior restraint, is bad because no one is qualified to administer it properly, and, as a rule only the least qualified do undertake such work.

Then came the picture and the audience trial by celluloid. Sacrilege ("The Miracle"), politics (a union film supposedly pro-Communism), racist ("Birth of a Nation") and erotic material (possibly "Geography of the Body") failed to drive out a single weakling. Apparently it takes something really basic to torture the strongminded something like blood and guts. A medical view of a caesarian operation sent weak males tottering into the fresh air. One had to be carried from the prone position he had assumed in the aisle. It is noteworthy that no females collapsed at this film, according to Cinema 16's presiding genius, Amos Vogel. The picture, which is preceded with a warning to the squeamish, "The Blood of the Beasts," Franju's famous documentary of the Paris slaughterhouse, was the one that sped both men and women elsewhere. Practically everyone can eat meat, but few can enjoy the process by which it is procured, or even view this with equanimity.

But the point of censorship to be made is simply this: how remarkably easy it is for anyone who is offended to get up and leave, how little damage is done, how unnecessary censorship is!

Rages and Outrages

— by ARCHER WINSTEN —

Cinema 16 came through with a 10-strike this past week again. I cannot recall a year in which that venerable and indispensable organization has dug up so many items that might otherwise have been unavailable. Its "Lourdes and its Miracles" was made by Georges Rouquier, the genius of "Farrebique." This is not a return to greatness, but it is an exceedingly penetrating look at the dismal sickness abounding at the holy shrine. By word of mouth a story of miraculous cure is given. But to the eye, the sick come out of the blessed water as withered and crippled as they went in. Rouquier is careful to draw no conclusions, but his camera eye is merciless.

The other item, "Little Island," is a 30-minute cartoon riotous with originality and thought. Its design deal with three small creatures in the grip of Truth, Beauty and Good. How they are affected and what battles they have are something much too delightful to be described in words. This is a short that should reach the theaters when someone can figure out what theater would welcome the truly original and how to fit in the odd length, which is neither a feature nor a short.

Audiences still do want to see good things. That is a cornerstone of belief.

Creators are still making new, fresh films. Those have been seen.

But between the two there are roadblocks, deceptive directions, all kinds of discouragements. If a critic doesn't stand up and fight occasionally, who will?

NEW YORK POST, MONDAY, MARCH 2, 1959

NEW YORK POST, MONDAY, MARCH 16, 1959

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AN IMPORTANT ADDITION TO TODAY'S PROGRAM

Once again, we are honored to present another 'first', which was suddenly made available to us: the first American presentation of THE MISCHIEF-MAKERS, undoubtedly one of the most important short films of recent years. (Laurel and Hardy's BIG BUSINESS, originally scheduled for today, will be shown at a later date).

3 FILMS FROM THE WALTER LEWISOHN COLLECTION:

Mississippi Steamboatn', Clipper Ship Days, The Prophet of Taos (50 minutes)

Produced and directed by Walter Lewisohn. Musical supervision and sound: Louis and Bebe Barron.

Walter Lewisohn might be characterized as an explorer with a camera. He served as cameraman for the Second Byrd Antarctic Expedition, assisted in producing a feature film on the Jivaro Indians of the Amazon, later gathered film footage during a round-the-world-film journey. In recent years, his emphasis has changed from geographical to cultural film explorations in an attempt to preserve and to document on film ethnological, historical and cultural materials. The films to be shown are part of his "American Heritage" series, undoubtedly one of the most extensive projects of its kind. More than 40 films in the series have already been completed and many more are in production. Access to otherwise private collections, the cooperation of all leading museums and his own extensive travels, have enabled him to record on film many fascinating aspects of America's cultural resources.

BIG BILL BLUES

Belgium

(15 minutes)

A Belgian Television Production directed and photographed by Jean Delire. Scenario: Jacques Boigelot.

'Silver Bear' Award, Venice International Film Festival 1958

This short - the only film record of the great American folksinger and balladeer who recently died - was produced during one of his triumphal European tours. Instead of telling a story, it attempts to recreate an atmosphere ("low lights and blue smoke") and to portray, "In a timeless moment", a man. The young director started as an independent, worked later as picture reporter for the N.Y. Times in Belgium, created a number of films for Belgian television and is at present preparing a film on Paul Klee. BIG BILL BLUES also symbolizes the veneration of young European intellectuals for American jazz and folk music; and, especially, for the American Negro as the interpreter of this cultural heritage.

TOGCATA FOR TOY TRAINS

U.S.

(12 minutes)

A film by Charles and Ray Eames. Music: Elmer Bernstein. Shown by arrangement with George K. Arthur.



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"A film about real toy trains - most old. A journey from roundhouse and yards, to station and out, through countryside and village to destination. The characters, the architecture, the objects with which the scenes were built, are all toys and objects that were somewhere at sometime manufactured".

Mr. Eames is the well-known contemporary artist, furniture designer and originator of children's toys (such as the phenomenally successful 'House of Cards'). His other films include COMMUNICATION PRIMER and PARADE (previously shown at Cinema 16).

THE MISCHIEF-MAKERS (LES MISTONS) France 1957 (28 minutes)

A Films du Carrosse production, directed by Francois Truffaut. Camera: Jean Malige. Music: Maurice Le Roux. Edited by Cecile Decugis. English narration and voice: Brad Darrach. With Gerard Blain and Bernadette Lafont. By courtesy of Kingsley International Pictures Corporation.

Based on Maurice Pons short story, "Virginales," this is a story of youth and discovery, set in a small town in Southern France. A gang of boys ("the mischief-makers"), caught in the conflicting emotions of pre-puberty, observe, spy upon and persecute two young lovers.

The awakening of sensuality, the innocent malice, the unpredictable jealousies of youth, the rituals of children's games turning into the unknown desires of adolescence, the disjointed dialogs of the lovers, are beautifully caught, as the film moves from tenderness to cruelty, from cruelty to nostalgia, from realism to romanticism; spontaneous and fresh, it has a purity of feeling and a sharpness of style unusual in short films. Especially noteworthy is the sensual and poetic commentary, adapted from the French (and sensitively delivered) by TIME's movie critic, Brad Darrach. Filmically, THE MISCHIEF-MAKERS is interesting not only for its personal style and its calculated "casualness" as to continuity and direction, but also for its unexpected utilization of slowed or speeded-up motion in several of its scenes.

What emerges, in the words of the French critic Jacques Siclier, is "a lyrical poem, a homage to Renoir and Vigo; behind their childhood games, the boys discover the tragedy of life; beautiful, poetic and cruel." Unable to declare love, the children declare war; "To the boys Bernadette represents the obscene and mysterious flower, the forbidden promise, the physical enigma, the human shame. They follow her and her lover, they denounce the couple on all the walls of the town, they project on to the beautiful witch the rage of their non-achieved bodies. In the story, Gerard will die, Bernadette will walk through the autumn leaves, goddess, mare, immortal; the profiles of Bernadette and Gerard will approach each other with trembling motion of mythological divinities moved by mechanical priests". Jaques Audiberti

The director is a well-known French film critic, whose polemical writings in ARTS and CAHIERS DU CINEMA have marked him one of the most original of the young French critics. THE MISCHIEF-MAKERS - produced with little money and much enthusiasm during a vacation period - is his first film. At present Truffaut is at work on his first feature, LES QUATRE CENT COUPS.

TWO FREE GUEST TICKETS AND LOWER RATES ARE YOURS

If you renew now for next season. Not only will you receive 2 extra guest tickets (in addition to your regular quota of guest tickets), but you (and any of your friends) can also take advantage of our present low renewal rates (which will be superseded July 1st by somewhat higher rates). Just fill out this blank and mail it to us:

YES	I WANT TO CONTINUE MY MEMBERSHIP IN	CINEMA 16
These reduced rates apply exclusively to renewing members and any of their friends joining at the same time.		
Please indicate any change in address below		1 2 3
<div style="border: 1px solid black; height: 100px; width: 100%;"></div>		Please enter my renewal at these SPECIAL REDUCED RATES:
		Wednesday <input type="checkbox"/> 7:15 pm <input type="checkbox"/> 9:30 pm <input type="checkbox"/> Regular Member \$13 <input type="checkbox"/> Any 2 Members \$22
		Sunday <input type="checkbox"/> 11:15 am <input type="checkbox"/> Regular Member \$13 <input type="checkbox"/> Any 2 Members \$26
Use reverse side for names and addresses of additional members covered by this application. (Be sure to state whether they are renewing or new members.) Fold and mail with your check (money order) in the enclosed stamped envelope to: CINEMA 16, 175 LEXINGTON AVE NY 16 MU 9-7288		

"LULU" TO BE SHOWN ON TUESDAY AND WEDNESDAY
A reminder: "Lulu" will be shown on Tuesday, April 28 (7:30 PM - one performance only) and on Wednesday, April 29 (7:15 and 9:30 PM). Sunday members are urged to attend the Tuesday 7:30 PM or the Wednesday 9:30 PM performance.

"LOWER DEPTHS" AND "ACTIVITY GROUP THERAPY" TO BE SHOWN ON WEDNESDAY ONLY: "The Lower Depths" will be shown ONLY on Wednesday, April 15 (7:15 and 9:30 PM). "Activity Group Therapy" will be shown ONLY on Wednesday, May 20 (7:15 & 9:30 PM)

BAD NEWS REGARDING FELLINI

We announced in our brochure that Mr. Fellini had agreed to appear at Cinema 16 "barring a change in his production plans". While we have in our office four letters from Mr. Fellini assuring us of his appearance, the vagaries of film production once again have claimed their victim!

My dearest friends:

Rome, February 15, 1959

I am sorry I must disappoint you but my film which should have begun in September and be over in May, is still to begin. Your friendly persistence in wishing me to come there, both moves and makes me feel proud; and, really, I hope I shall be able to come as soon as my film is over. Let us remain in contact, in the meanwhile, I wish you good luck and good work and I send you my fondest greetings.

Federico Fellini

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"LULU" TO BE SHOWN ON TUESDAY AND WEDNESDAY

A reminder: "Lulu" will be shown on Tuesday, April 28 (7:30 PM - one performance only) and on Wednesday, April 29 (7:15 and 9:30 PM). Sunday members are urged to attend the Tuesday 7:30 PM or the Wednesday 9:30 PM performance.

The lights will go on for a moment after Part I of THE LOWER DEPTHS; this is not an intermission. Please remain in your seats.

THE LOWER DEPTHS (NA DNIE) France, 1936 (91 minutes)

Directed by Jean Renoir. Assistant Directors: Jacques Becker, Joseph Soffer and Lucino Visconti. Camera: F. Bourgasoff. Screenplay: E. Zamiatine and J. Companeez. Music: Jean Wiener. Dialogue: Jean Renoir and Charles Spaak. Brandon Films release.

Cast: Pepel-Jean Gabin; The Baron-Louis Jouvet; Vassilissa-Suzy Prim; Nastia-Jany Holt; Kostylev-Vladimir Sokoloff; Natasha-Junie Astor; The drunk actor-Robert Le Vigan; The Count-Camille Bert; Luka, the "apostle"-Rene Genin.

In 1902 the Russian poet-laureate Maxim Gorki began work on a play which was to mark his changing attitude towards theatrical subject matter; by the time NA DNIE was finished, in 1905, he had made the break with the romanticism of Lermontov and Garshin, which had influenced his earlier work in the years 1892-1899, and had come close to a realization of what was to prove to be his real talent: his ability to capture reality, his concern for the rights of the individual and his preoccupation with socialist ideals - the three cornerstones of his intermediate masterpieces: MAT' (Mother) and ISPOVED (Confession).

The film which Jean Renoir made in 1936, and which is based on Gorki's play, is in a similar way an "in-between" work. The origins of its style are varied and can be traced in a variety of directions: the impressionism of Delluc's FIEVRE (1923), Renoir's own literary naturalism of LA CHIENNE (1931) and his poetic realism in TONI (1934) and CRIME DE MONSIEUR LANGE (1935), the German Kammerspiel and quasi-expressionistic decor of the post-Galligarian silent era, the pseudo-Russian nostalgia of its expatriate scriptwriters, and of course the considerable economic and political upheavals which immediately preceded its production and continued to be influential during the time it was being shot.

Jean Renoir got the idea of making this film as far back as 1928, when on a visit to Russia he met Gorki in Sevastopol, and together they went to see Pudovkin's adaptation of MAT'. Gorki didn't particularly like the film. "It's all fine and well done," he told Renoir, "but it is really too easy. MAT' is a novel of action and adventure. Let (the film makers) try my stage plays, NA DNIE for example - this play where nothing happens, where the whole thing is atmosphere, nothing but atmosphere. They will break their teeth on it!"

Renoir relates that the script for THE LOWER DEPTHS was approved by Gorki shortly before the latter's death, which followed the release of the film by a few months. One must of course take this "approval" with a grain of salt, bearing in mind such facts as Gorki's view of the Pudovkin film, his own staid theatricality in attempting to script NA DNIE for the films (see scenario fragment published in issue No. 9 of CINEMAGES), and the fact that he never saw the finished product. It is to be doubted, however, that he would have been any more pleased with it than he was with MOTHER: the transference of the milieu from his truer-than-life realism to Renoir-Zamiatine's romantically "real" studio world, and the addition of a happy ending, could not but have offended some of his original intentions. Consequently it must be considered a credit to Renoir that in a statement accompanying the release of the film he directly disclaimed any intention of making "a Russian film" - in other words, be true to the original work. Instead, he says, "I have made a human drama."

In style THE LOWER DEPTHS, although largely "derived", presents a picture of consolidation in many respects. Renoir's extremely mobile camera, for example, is used with such finesse that its derivation from the wildly swinging dizzy hand-cameras of Gance and L'Herbier is barely recognizable. In the best sense, also, Renoir assimilated the subjectivity of Feyder and Vigo (CRAINQUEBILLE, PENSION MIMOSAS, L'ATALANTE) possibly (but not certainly) due to Feyder's return to France a year previously. On the other hand, many of the advances the French screen had made in the period of the avant-garde, such as the attention to the fast detail, and the leaving of the completion of an image almost to the eye of the viewer, were here buried under heavy decor and stylized acting. Paradoxically, the film, against tough competition, won the Prix Louis Delluc (the most coveted French film award, named after the avant-garde's most prolific critic and film maker) for 1936.

In decor and acting, THE LOWER DEPTHS again presents an in-between picture. The cry of the day in 1935-36 was what the French critics of the day wrongly called "naturalism", a movement for which Renoir had already provided a peak with TONI two years before. Anything that dealt with "real people" was automatically acclaimed - a critical dead-end pursuit repeated by American writers in the recent MARTY-inspired "renaissance" of the mid-fifties. On the other hand Renoir is and has always been a romanticist; the image of the beggar kingdom intrigued him as it had intrigued Eisenstein in STRIKE and Weill-Brecht-Pabst in THE THREEPENNY OPERA. It was clearly impossible to film "a Gorki", but the play would provide him with a setting for something possibly Gorkiesque and impressionistic at the same time. Renoir took long walks to the outskirts of Paris, seeking "atmosphere" as Gorki had suggested. He hired the best make-up man he could find, a man trained with Russian "masques". He directed his actors in abstractions of poverty, deceit, disdain, superciliousness and malice, in characterizations of pure black and pure white. The result of this muddled derivation was a film in which the champions of naturalism found confirmation of their ideals, and champions of other trends found theirs. It is, in the final analysis, an escapist film, escaping both the reality of the viewer and the reality of the creator.

- Gideon Bachmann

Mr. Bachmann produces Cinema 16's weekly radio show, THE FILM ART (WBAI-FM, 99.5 mc, Sunday 8 PM). He is editor of CINEMAGES magazine, former vice-president of the American Federation of Film Societies, and a lecturer and research scholar in the cinema.

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THE BOX OF PANDORA (LULU)

Germany, 1928

(110 minutes)

A Nero Film Production directed by G.W. Pabst. Camera: Guenther Krampf. Design: Andreiev and Hesck. Cast: Lulu - Louise Brooks; Peter Schoen - Fritz Kortner; Alwa Schoen - Franz Lederer; Schigolch - Carl Goetz; Jack the Ripper - Gustav Dlesch; Countess Geschwitz - Alice Roberts; Marie von Zarnikow - Daisy D'Oras; Rodrigo Quartl - Albert Raschig; Stage Manager - Siegfried Arno.

"Georg Wilhelm Pabst by 1932 ranked as one of the world's most respected directors. His films were the pride of the pioneer art-cinemas and the favorites of newly developing film societies. WESTFRONT 1918 (1930) was acclaimed the most effective war film ever made and the screen's strongest case for pacifism. KAMERAUSCHAFT (1931) gained Pabst a special prize from the League of Nations. His film version of Dreigroschenoper (1931) brought the still-enduring talent of Lotte Lenya quite around the world. JOYLESS STREET (1925) ran nearly two years at a single cinema in Paris and made the name of Garbo known to the world before she was acquired by Hollywood.

"Europe's renewed fascination with the films of Louise Brooks is ironic indeed in its effect on the past of G.W. Pabst. Since the end of World War II, the Pabst films have been de trop with most cine club intellectuals for Pabst, one-time idol of those who equated motion picture art with social conscience, actually made two films for Germany during the war. That they were non-political films made no difference. With Pabst, the crime of which Furtwaengler was accused seemed even more grievous. His many leftist admirers who, looking at his films through rose-tinted glasses, had seen him as their cinema champion in Western Europe, considered Pabst's return to Austria in 1939 an act of outright betrayal. The demand to see the films of Louise Brooks in the past three years has been bringing the Pabst films once again to the European film societies - on three separate occasions, in connection with special tributes to Miss Brooks and her personal appearance with them.

"Since this rediscovery of Louise Brooks has restored both DIARY OF A LOST GIRL and THE BOX OF PANDORA, two of Pabst's more typical productions, quite unlike the few he made which were considered to have "an immediate social significance", it begins to be possible for the first time for students to appraise the work of Pabst without worrying about the degree of his "progress toward social conclusiveness."

"If there was any pattern at all to Pabst's interests in his choice of stories (and the choice has always been his own) it was obvious (or should have been obvious had his admirers been able to see all his films) that his field was psychology rather than sociology, his concern more with the battle of the sexes than the struggle of the classes. In five out of seven of the films Pabst had directed by 1928, the dominant protagonist was a woman. By 1928 Pabst was ready to pursue his favorite subject into the bowels of Frank Wedekind: he planned to produce the apotheosis of feminine fatality in THE BOX OF PANDORA.

"It is ridiculous to suppose (as has been so often stated) that Pabst was concerned with describing the decadence of middle class life in post-war Germany. The film is based on Wedekind's 'Erdgeist' of 1892 and 'The Box of Pandora' of 1901. It is true that in presenting them in the year 1928, they breathed the particular spirit of German post-war obsessions. Whether, in the light of more recent developments, this special social climate may be regarded decadent, is most doubtful.

"It is worse than ridiculous to describe Pabst's Lulu as a nymphomaniac. It is her deadly innocence, her steadfast indifference coupled with her flaming beauty that make her the most truly deadly of all the screen's destroyers. And she herself is only destroyed when for the first time she says to a man 'I like you.'

"In considering Pabst's technique, it is important to realize that unlike Fritz Lang, Murnau and Lubitsch and most of the European directors, Pabst never approached the film with the Continental nearsightedness of his colleagues who had lived out all their pre-film lives in Central Europe. In 1905, he was an actor in Switzerland. By 1910 he was already established in New York City in the German Theatre where he eventually became a director and remained until the war in 1914. Not until 1923, when he was 38 years old, in his 18th year as a theatrical professional, did Pabst try his hand at making a movie. With his third film, made in 1925, this newcomer to the cinema made JOYLESS STREET with both Asta Nielsen and Greta Garbo in the cast. (Even Marlene Dietrich is supposed to have been one of the unnoticed extras shivering in the meat line outside Werner Krauss' notorious butcher shop.)

"Pabst presents his films to the spectator on the eavesdropper principle. He is not a storyteller. He is a sometimes quite annoying combination conjuror and snooper. He is interested himself in what goes on - everywhere - but preferably in what goes on amongst unscrupulous, fascinating, unusual people. His newspaperman-detective-snooper eye constantly discovers fantastically unwholesome things going on between human beings; he takes us quietly by the elbow and insists that we peek in and have a look. What difference does it make whether we know what preceded the scene we look at? No matter that we see as many backs of the people moving around before us as we do faces.

"Transition from scene to scene? Pabst cares nothing for this story-telling device, this leading the audience by the hand through the literary convolutions of a narrative. If you do not wish to deduce what you will from the vignettes that Mr. Pabst discovers for you, he leaves you to Lubitsch.

"In Germany, Wedekind's Lulu occupies a position roughly the theatrical equivalent of Camille or Hedda Gabler to the English-speaking stage. It is a part aspired to by every European actress, especially by those doomed to play nice women. In deciding to do the film in 1928, Pabst realized that only five years before, the Germans had seen the great Asta Nielsen in the same role in a film directed by Leopold Jessner. Pabst realized his whole film hinged on finding someone to play Lulu. It had to be an actress capable of wielding her fatal radiation without the slightest suggestion of intent. One movie-vamp look out of Lulu and the whole picture would have become completely ridiculous.

"Pabst started a world-wide hunt for Lulu that was only eclipsed in scope by the search for Scarlett O'Hara. Naturally every German actress was outraged that Pabst didn't give her the loveliest plum to be had in all German dramatic literature. And most outraged of all, by the way, was Marlene Dietrich.

"The hunt was ended when Pabst chanced to see an American movie starring Victor McLaglen. It was A GIRL IN EVERY PORT and at the port of Marseilles, the girl was Louise Brooks.

"Pabst was not the first to see in the wide, child-like open look of Louise Brooks, a satanic mirror of all the evil in oneself. But he was the first to make effective use of all this reflected evil, cast in a unique frame of black and alabaster beauty, totally unlike whatever quality of sexual charm any other star in the world had ever brought to the screen.

"THE BOX OF PANDORA was received with grudging admiration and some complaint by the German press. In France they have never ceased to admire and praise the picture, and particularly Miss Brooks' performance in it. But paradoxically, in France the film suffered most through censorship. Dr. Schoen's son was turned into 'Mark Heding', his secretary. Geschwitz, the Lesbian, became a girlhood friend of Lulu's. Innumerable titles were added to bridge all possible areas of confusion left by Pabst's unmapped transitions and brutally straight cuts.

"This print has been matched by Eastman House, to Pabst's original shooting script, apocryphal titles have been deleted and original texts restored. Today it is the only copy of the film in existence in its original context.

- JAMES CARD
(Mr. Card is Curator of Motion Pictures at Eastman House in Rochester)

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CINEMA 16 FILM NOTES 1958/1959

Season 12 - Program 15 - May 1959

THIS IS THE LAST REGULAR PROGRAM OF THE SEASON (there will be one more special event: Activity Group Therapy-May 20). If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires at the end of this season (i.e. if you joined prior to our first performance last Fall), you can send us your renewal now (and out of sheer surprise, we will send you two additional guest tickets) or you will hear from us around Labor Day. We want to thank all of you for having been with us this year and hope you found your membership in Cinema 16 a rewarding experience. 'See you in the Fall!'

INTEGRATION: THE UNSOLVED PROBLEM Three Films

CRISIS IN LEVITTOWN U.S. (30 minutes)

A Dynamic Films Production, produced by Nathan Zucker. Directed by Lee R. Bobker and Lester S. Becker. Camera: Ray E. Long. Comment and analysis: Dr. Dan Dodson, New York University.

The first of two Dynamic Films productions dealing with housing discrimination; an unvarnished documentary, significant less as a film, more as a revealing (and often hair-raising) social document, as it records unstaged interviews with residents, who favor or oppose the entry of the first Negro family into Levittown.

BROTHERHOOD OF MAN U.S. (10 minutes)

A UPA production for United Auto Workers Union. Animation: John Hubley.

Based on Dr. Ruth Benedict's 'Races of Mankind', this entirely unusual animated film has already become a contemporary classic. A perfect example of the educational potential of the film medium when used by an artist, it is one of the earliest works of John Hubley, whose later films for UPA brought him world acclaim. No longer with UPA, and now head of Storyboard, Inc., Mr. Hubley is also represented on today's program by his recent THE ADVENTURES OF ASTERISK, an illuminating contrast to this earlier film which proves that this film maker remains one of the world's foremost experimenters.

THE FACE OF THE SOUTH U.S. (29 minutes)

A Frank Willard Production for Presbyterian Church in the U.S.A. in cooperation with the Southern Regional Council. Directed by Frank Willard.

It is a tribute to the makers of this film that they manage to hold our attention for thirty minutes of screen time, despite the fact that the film is more of a filmed lecture than a 'moving picture'. Their success is in no small measure due to the speaker, Dr. George Sinclair Mitchell, a latter-day Will Rogers, whose comments (dealing with historical, cultural, economic and interracial problems of the South) are 'simply wonderful in their homespun, hard-grained sensibility.' (Howard Thompson, N.Y. Times)

THE ROOM U.S. (5 minutes)

A FCI production by Carmen D'Avino.

This is the newest work by the Creative Film Foundation Award Winner, whose previous MOTIF, PATTERN FOR A SUNDAY AFTERNOON and THEME AND TRANSITION have delighted our audiences. D'Avino's work uses a paint-on color or gray-scale animation

technique to produce what NBC's Robert Graff has aptly described as an 'intoxication of visual delight'. D'Avino has sometimes used familiar objects as a base for his complex animation; in THE ROOM, the entire animation is being done on the walls, ceiling and furniture of his Greenwich Village apartment. The artist is a contemporary painter whose work is represented at the Art Fair and Washington Irving Galleries.

PACIFIC 231 France (10 minutes)

A Tadle Cinema Production, directed and edited by Jean Mitry. Music: Arthur Honegger.

Honegger's famous modern orchestral piece served as both inspiration and musical score for this film which uses realistic familiar images in a free, creative, almost abstract manner to interpret modern music on film. Just as the music is a personal, artistic, non-realistic impression of a realistic experience (a trip on the 'Pacific 231', a particular type of steam engine used on French railroads) so is the film. Through inventive use of the medium and creative montage (it won a Cannes Festival Award for its editing), the film achieves what Honegger realized so excitingly in the music idiom.

THE ADVENTURES OF ASTERISK U.S. (10 minutes)

A Storyboard Production, designed and directed by John Hubley. Presented by the Solomon R. Guggenheim Museum. Editing: Faith Elliott. Music: Benny Carter, vibraphone; Lionel Hampton. Consultant: James Johnson Sweeney.

Prizewinner, Venice International Film Festival 1957. Undeniably one of the most important animation films of recent years, this is a highly original attempt to explain the values and philosophy of modern art by visual rather than narrative means. An insouciant fable admonishes us not to outgrow our childhood endowment of seeing things with the 'innocent eye' of spontaneous enjoyment, as we follow 'asterisk' from childhood to maturity: the young boy enjoys the fun of seeing and testing his environment. As he grows older, his ability to 'see' is reduced by disapproval and rejection; as an adult, dulled by monotony, he no longer is able to react freely to the world about him. Only when he himself becomes a father does he rejoin his son in rediscovering childhood curiosity and joy of seeing. Especially noteworthy are the novel color and textural effects created by a new lithographic technique of drawing with wax crayons and water colors.

SPECIAL ANNOUNCEMENT

WE WISH TO EXTEND OUR THANKS

to our quietly suffering and eminently qualified projectionists, Mr. Normal Kessel and Mr. Charles Gale for their untiring devotion to sharp images, clear sound and 'quick recovery' in case of mechanical difficulties. Anyone who has worked with projectors (especially 16 mm) knows the magnitude of their achievement. Of course, they are members of Local 306, Moving Picture Machine Operators Union.

WE WISH TO EXTEND OUR THANKS

to Mr. Arthur Kleiner, whose magnificent piano accompaniment contributed so much to the success of our LULU screening by recapturing the bitter-sweet sentimentality and flavor of the 1920's in Central Europe. Mr. Kleiner, of course, is the legendary pianist of the Museum of Modern Art Film Library; he has also composed scores for a number of films.

A NEW EXPERIMENTAL FILM CATALOG

of more than 30 titles available for home or club rental has just been published by Cinema 16, listing most of the Brussels prizewinners, including L'Opera Mouffe, Adventures of Asterisk, Loving, What Who How, Songs without Words, Symphony in No B Flat. 10% reduction in all rental rates for members. If you or your organization own a 16mm sound projector write us for free catalog: Cinema 16, 175 Lexington Avenue, New York 16.

ALL FILM BOOKS AVAILABLE AT A DISCOUNT

to members at our literature table. Be sure to visit it; several new books are featured.

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Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

MEMBERSHIP PRIVILEGES

Free admission to all programs — a minimum of 16 performances per year:

- 7 regular screenings... held once a month except for summer months. The programs for the first 5 screenings are listed in this circular.
 - 9 special events... consisting of films not suitable for regular screenings because of subject matter or treatment; interviews with prominent film artists; previews of films not yet released. These events are listed on reverse side.
 - Choice of Wednesday or Sunday Series (identical programs):
 - Wednesday night... 7:15 or 9:30 PM at modern Fashion Industries Auditorium, 225 West 24th Street.
 - Sunday "brunch"... 11:15 AM either at the East side's luxurious new art theatre The Murray Hill, 34th Street near Lexington Avenue, or: at The Beekman, 66th Street at 2nd Ave. (coffee served at both theatres)
- 2 free guest tickets per season for Wednesday members; 1 for Sunday members. Free subscription to "C16 Film Notes" distributed at each performance. Discounts at art theatres; on film books, magazines, equipment.

- 1** Wednesday, October 28, 1959.....Fashion Industries Auditorium
Sunday, October 25, 1959.....Beekman Theatre
Sunday, November 1, 1959.....Murray Hill Theatre (new location)

End of Innocence

A Special Cinema 16 "Preview"

One of the major surprises of the 1958 Cannes International Film Festival, Leopoldo Nilsen's controversial Argentinian prizewinner offers a delicate psychological exploration of a young girl's sensual awakening in the stifling, puritanical milieu of aristocratic Buenos Aires society of the 'twenties. Here, in a strange, almost medieval atmosphere of sexual repression and dogmatic religiosity, Anna, confused and turbulent in her transition from girl to woman, becomes the victim of a disastrous seduction by an older man, himself the victim of environment and tradition. Delicate yet corrosive, with a romantic density seldom encountered in the cinema, this is a subtle work of psychological insight and social criticism. Shown by courtesy of Kingsley International Pictures.

"An atmosphere of prurience and moral decay is evoked with such authority as to leave no doubt of a rare and uncompromising talent." London Times

Blue Jeans

A Cinema 16 Premiere

On the beaches of Cannes, a vivacious French short — with a very American title — accompanies two youths on a never-ending search for girls "without middle-class prejudices." The pretty girls in bikinis, with Bardot hairdos, the dubious Don Juans in James Dean sweatshirts, provide a charming view of adolescent awkwardness, verve — and loneliness. South American rock-and-roll music.

- 2** Wednesday, November 25, 1959.....Fashion Industries Auditorium
Sunday, November 15, 1959.....Beekman Theatre
Sunday, November 22, 1959.....Murray Hill Theatre

Eva Wants to Sleep

A Festival of Contemporary Polish Films

In a strange city dominated by Keystone Cops and wicked crooks, guileless Eva, fresh from the provinces, looks for a place to sleep in a bizarre, night-long search. This wild and daring social satire from Poland — filled with the irreverence of Rene Clair, the abandon of the Marx Brothers — propels safe-crackers, prostitutes, thugs, bureaucrats and corrupt police through a hilarious series of misadventures to an explosive climax, as it joyfully ridicules authority, planning, red tape and the shortcomings of an over-controlled life. A wonderfully absurd mixture of satire, slapstick, fantasy and surrealism.

"Methods of Mack Sennett applied to a serious theme." Manchester Guardian

Grand Prix, San Sebastian and Edinburgh International Film Festivals. A Film Polski Production by Tadeusz Chmielewski. Complete English titles.

Virtually unknown here, the Polish cinema over the past three years achieved international acclaim and numerous festival awards with films of unusual artistry, dealing courageously with social issues and utilizing the full resources of modern art. This is Program 1 of a three-program Festival of Polish Films, organized with the help of the University of California and Polish State Film Company.

- 3** Wednesday, December 16, 1959.....Fashion Industries Auditorium
Sunday, December 6, 1959.....Beekman Theatre
Sunday, December 13, 1959.....Murray Hill Theatre

The Last Day of Summer

A Cinema 16 Premiere

Grand Prix, Venice International Film Festival 1958. On a deserted and wildly beautiful beach, a man and a woman, haunted by the experience of war and terror, find love, and then despair, in an almost intolerably poignant, profoundly humanistic work. Beautifully photographed, this haunting love story moves on the highest levels of cinema art, as it offers a symbolic and ultimately despairing comment on humanity at the end of the road. A Film Polski Production by Tadeusz Konwicki and Jan Laskowski.

"One of the most moving, most compassionate, most humanly understanding works I have seen in a long time. This is a whole film." Paul Rotha
Program 2 in a Festival of Polish Films.

Un Autre Monde

A Cinema 16 Premiere

This official French entry at the major 1959 International Film Festivals is visually one of the most beautiful films ever shown at Cinema 16. A stunning revelation of a secret world of unbelievable beauty and mysterious landscapes. The creator of this film is light; its protagonists: the interior structures of crystallizing chemicals in extraordinary full-color magnification.

Fable for Friendship

A Cinema 16 Premiere

Told as a puzzle, this is a highly sophisticated and imaginative attempt to utilize the techniques of modern art for a "message" film. Winner of the International Unesco Competition, by the renowned Czech animator Jiri Trnka.

- 4** Wednesday, January 13, 1960.....Fashion Industries Auditorium
Sunday, January 10, 1960.....Beekman Theatre
Sunday, January 17, 1960.....Murray Hill Theatre

The Seven Bridges of Koenigsberg

Simply cannot be crossed in one continuous walk, said Swiss mathematician Euler in his famed theorem... and this charming, irreverent film proves why.

The Captive Cinema

A Cinema 16 Premiere

What our TV could do but doesn't: Fascinating, unrehearsed British TV interviews — 'captive films', made for a single showing — with all the immediacy and impact of real people in their true surroundings: in a sewer, a sewerman in laughing control of his kingdom; in a Gypsy camp, bitterness and pride; in Robert Morley's dressing room, a satire on "This Is Your Life"; in a dustman's condemned flat, an unexpected revelation. First American showing of this historic National Film Theatre program in London also includes hilarious satire on American tourists, and Fan Fever, merciless, surprising interviews of promoters, psychiatrists, passionate girls and less passionate parents.

The World of the Microbes: In Quest of the Tubercle Bacilli

Grand Prix, 1958 Venice International Film Festival. Possible: the most sensational film of the season, this eerie masterpiece easily surpasses Hollywood's science fiction thrillers in tension and horror. Unique full color, time-lapse motion pictures taken under an electron microscope at 12,000 magnification, record unbelievable seventy hour struggle between tubercle bacillus and white blood corpuscles. A Tokyo Cinema Production by Tetsuro Onuma.

- 5** Wednesday, March 2, 1960.....Fashion Industries Auditorium
Sunday, February 28, 1960.....Beekman Theatre
Sunday, March 6, 1960.....Murray Hill Theatre

Khajurajo

A Cinema 16 Premiere

Deification of beauty and sex; humanization of the Gods; destruction of aesthetic barriers characterize the sublime, grotesque, erotic and massive sculptures and imagery at Khajurajo, 10th Century capital of the great Hindu kings. Five of the unsurpassed temples in this empty city of the Gods are scrutinized in a beautifully photographed comment on Buddhist philosophy.

All My Babies

A Cinema 16 "Special"

Robert Flaherty Award: a milestone of cinema art, George Stoney's legendary masterpiece, profoundly humanistic, deeply moving, portrays the wonder and pain of childbirth in unforgettable images, as it accompanies a Negro midwife in the deep South. Center for Mass Communication, Columbia University Press. "An ennobling human experience. Since it includes the actual delivery of a baby, it cannot be shown except on a carefully restricted basis; but a great film has been made, ready to be seen when the public is ready to see it on a mature basis." Cecile Starr, Saturday Review

A Night at the Peking Opera

A Cinema 16 Premiere

A stunning and memorable visit to one of the world's greatest spectacles: a flamboyant blend of exquisite pantomime, circus, comedy, ballet and acrobatics, resplendent with exotic costumes, masks and hypnotic music.

Programs 6 and 7 will be announced in February 1960

MEMBERSHIP RATES

Early enrollment is advisable due to limited seating capacity.

Special introductory offer: We are so confident you will enjoy our programs that we will refund your membership fee in full within 10 days after your first show, if you are not satisfied, and you will have attended the screening as our guest.

Wednesday Series	\$15.50 each 13.50 each 13.00 each	Yearly memberships Any two memberships Any five or more memberships
Sunday Series	15.50 each no other rates apply	Yearly membership

Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

CINEMA 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288,
incorporated as a non-profit cultural society under state and federal laws.

an invitation to join

showcase
FOR THE
creative cinema
1959/60 season

SPECIAL EVENTS

In addition to the 7 regular showings . . . free to members, held only at Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below . . . Wednesday members attend at their regular time; Sunday members may attend either performance.

The Cinema of Improvisation

(November 11th)

Shadows

The most important American independent film of the decade, already a legend: John Cassavetes' pulsating revelation of the demi-world of the night people; floaters, chicks, jazz musicians and hipsters in the neon-lit desert of Times Square. Overpowering in its immediacy, this brilliant return to improvisation in the cinema etches a compassionate, violent portrait of pick-ups and brawls, loneliness, casual affairs and search for identity. Notably adult treatment of an interracial love story reveals Negroes not as liberal clichés but as human beings in all their complexities.

Winner of Film Culture's Independent Film Award.

Pull My Daisy

Jack Kerouac, Robert Frank and Alfred Leslie's brilliant tragi-comedy, a new direction in film making, complies with James Agee's request for "works of pure fiction, played against, into, and in collaboration with unrehearsed reality." With Kerouac's spontaneous dialog, Allen Ginsberg's and Gregory Corso's performances, it evokes an image of a heroic and bedraggled circle.

Eroica

(December 2nd)

In two scathing episodes of high psychological sophistication, a remarkably defiant work from Poland sardonically debunks the concept of heroism: the first deprives the Warsaw rebellion of sentimentality in a macabre tale of a con man who becomes a hero in spite of himself; the second deals with Polish prisoners in a Nazi camp who join their oppressors in ironic partnership to maintain a false myth so as not to destroy their own morale. The humanism of this revealing post-Stalinist work transcends national boundaries.

Also: a selection of outstanding Polish shorts.

Program 3 in a Festival of Contemporary Polish Films.

The 1959 Creative Film Award Winners

(January 6th)

selected by a distinguished jury; co-sponsored by Creative Film Foundation

Have I Told You Lately That I Love You Dehumanization indicted (Hanisch)

Dance Chromatic Astonishing fusion of dance and paintings (Emshwiller)

Bridges-Go-Round Sensuous patterns of bridges in space (Clarke)

Handwritten A sparkling tour-de-force in vertical montage (Bollenhouse)

Dwightiana Frivolous motion study made to entertain a friend (Mencken)

The City A disquieting message of pessimism (Ramsbott)

The Rose Window Bouncy, fast, colorful; a sumptuous experiment (Rubington)

Horror In The Cinema: Freaks

(January 27th)

Rare showing of Hollywood's most famous "film noir", one of the most unusual works in the history of the cinema: Tod Browning's hallucinatory collection of human monsters in a macabre and bizarre tale with surrealist overtones.

Speaker: Mr. James Card, Curator of Motion Pictures, George Eastman House. "This gem stands in a class by itself as a venture into the grisly and the grotesque." The New Yorker.

The Best In Scientific Films

(February 10th)

Living in a Reversed World Fascinating psychological experiments with subject who for several weeks wears glasses reversing right and left.

Studies in Human Fertility Scientific investigation of relative merits of various contraceptive practices and some of the newer techniques.

Psychotic Illness In Childhood Father's movies of baby become unique record of origins of her psychosis 10 years later. London Institute of Psychiatry.

Selfritz on Proteoplasm Highest Award, Edinburgh International Film Festival. Proteoplasm is torn, gassed, poisoned, electrocuted and dissected.

The Cry Of Jazz

(February 24th)

The Negro talks back: extremist and openly provocative, the most controversial film of the season (made by young Negro intellectuals in Chicago) explodes in a series of passionate outbursts regarding the death of jazz at the hands of the Whites and the suffering of the Negroes in America.

Also: 3 Pickup Men for Herrick, film by the young Negro director Melvin Van.

Discussion: James Baldwin, distinguished Negro author; Marshall Stearns, Professor, Hunter College, President, Institute of Jazz Studies; Mark Kennedy, scenarist of film; Nat Nentoff, Scope of Jazz, WBAI, Co-editor, The Jazz Review.

The Criminal Life of Archibaldo de La Cruz

(March 30th)

Luis Bunuel, unquestionably one of the greatest directors of our day, continues his remarkable investigation of psycho-sexual aberrations in one of his most daring works: a brilliant and uniquely disturbing satire on psychological murder dramas, based on the "confessions" of a would-be mass murderer, complete with sex, sadism and a sardonic "happy end" a la Bunuel. The sensation of Paris and London in its first American presentation.

"A macabre comedy, loaded with shock portions and erotic symbolism" Variety

The Victim Is Man

(April 20th)

Cartier-Bresson's "Le Retour" The greatest human document to come out of the war; an almost intolerably moving film by the master still-photographer.

The Skilled Worker A man defeated by automation.

It Is Good To Live Unprecedented Japanese film record of Hiroshima survivors examines, a decade later, their lives and camaraderie. U. S. premiere.

Light For John Documentary of mentally retarded newsboy, told by his mother.

Best Brussels Festival Experimentals (2)

(May 18th)

Cine Sumac Disastrous journey of an electronic gremlin; a satire (Dasque)

Autumn Spectrum Sensuous reflections in Amsterdam canals (Hirsh)

Flesh of Morning Daring evocation of sexual fantasy and self-love (Brakhage)

Cats Et Al Outrageous visual assaults by ultra-rapid montage (Breer)

Etude Electric current produces surprise on oscilloscope (Puttemans/Jespers)

Song of Richepin Savage, erotic surrealist shocker from Mexico (Toussaint)

Prelude Ballet dancers pause in a darkened theatre; a dream moment (Vesely)

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CINEMA 16 FILM NOTES 1959/1960

THE BEST IN SCIENTIFIC FILMS Season 13-Program 9-February 9/10, 1960

SEIFRIZ ON PROTOPLASM U.S. (27 minutes)

Produced by J.M.B. Churchill for Kenco Films; photography and commentary by William Seifriz. Distribution: EFLA and NYU Film Library.

Highest Award, Edinburgh International Film Festival

Protoplasm is gassed, poisoned, electrocuted, dissected in what Cecile Starr in the Saturday Review described as "possibly the most exciting science film to be produced in the United States." The film discusses original research material by the late and noted botanist William Seifriz in a manner totally different from the usual cut-and-dried "instructional film"; instead, it "aims at stimulating the viewer to wider and deeper questioning and thought on fundamental topics; to reveal something of the spirit, breadth and vitality of science through dealing with hypotheses and unanswered questions as well as with facts and data; and to let the scientist responsible for the work himself emerge as a living, human being." A tragic addendum: Seifriz was drowned in July 1955 while collecting botanical specimens in Chesapeake Bay.

STUDIES IN HUMAN FERTILITY U.S. (36 minutes)

A recent study reviews the basic physiology of reproduction and discusses the merits of various contraceptive devices and some of the newer techniques.

LIGHTS: 2 minutes

LIVING IN A REVERSED WORLD Austria (11 minutes)

Produced at the Institute for Experimental Psychology under the supervision of Professor Theodor Wrismann and Professor Ivo Kohler. English adaptation by Professor James J. Gibson, Cornell University.

A record of experiments at Austria's famed Institute for Experimental Psychology in Innsbruck, involving a subject who for several weeks wears special eyeglasses which reverse right and left. The experiments - in turn informative and unintentionally "surrealist" - reveal that our perception of right-and-left and up-and-down are ultimately not of an optical nature, but connected with the sense of touch and gravity.

NATURAL HISTORY OF A PSYCHOTIC ILLNESS IN CHILDHOOD (19 minutes)

Produced by the Institute of Psychiatry, London. Research: J. Anthony. Distribution: New York University.

A father's home movies and snapshots of his baby daughter offer - 10 years later - documentary evidence of the origins of her psychosis. The film succeeds in establishing empathy for the girl, although it offers symptoms only rather than an explanation or solution.

LEARNING DISCRIMINATIONS AND SKILLS U.S. (10 minutes)

A McGraw-Hill Text Film Production by Herbert Kerkow, in cooperation with Psychological Laboratory, Harvard University. Distribution: Contemporary Films.

A series of laboratory experiments with pigeons graphically demonstrate the two basic principles involved in learning a skill: discrimination between stimuli and the application of this discrimination in making selected responses. Examples of human beings in similar types of learning situations indicate that the basic principles of stimulus discrimination and response differentiation appear to be the same in animals and humans.

PLANT TRAPS (Insect Catchers of the Bog Jungle) U.S. (10 minutes)

A film by William M. Harlow. Distribution: EBF

Unlike the anthropomorphism and sadism of some of the Disney nature films, this color short lacks either hostility or sentimentality in its straightforward portrayal of insect catchers at work. Time-lapse photography (condensing hours into seconds), extreme magnification and a "filmic eye" contribute much to the overall excellence of this film. Dr. Harlow is a well-known botanist and cameraman.

SPECIAL ANNOUNCEMENTS

WE NEED VOLUNTEERS

...members willing to spend a few hours a week or a few hours a month..to help with clerical and other work. Over the years, the volume of work of this kind has grown to almost unmanageable proportions and your help will be much appreciated. The work can be done any time Monday through Friday, during working hours, at Cinema 16's offices, 175 Lexington Avenue (corner 31st Street). If interested, send us your name, address and qualifications as regards one or several of the following: clerical work, research, typing, translations (specify language), other skills, and indicate approximately how many hours per week or month you can give us.

"CRY OF JAZZ" IS THE LAST SPECIAL EVENT SHOWN ON 2 NIGHTS (February 23, 8:00 PM; February 24, 7:15 and 9:30 PM)

ALL OTHER SPECIAL EVENTS will be presented on Wednesday nights only (7:15 and 9:30 PM).

YOU MUST ADD A DATE TO YOUR CARD: a special event has been added to your schedule: The screening of the 1960 Flaherty Prizewinners. Be sure to add this new date to your card: March 16, 7:15 and 9:30 PM.

CINEMA 16 FILM NOTES 1959/1960

Season 13 - Program 10 - February 23/24, 1960

This program deals with aspects of the Negro problem in America - as seen by Negroes, not by Whites. So far, the screen image of the American Negro has always been a reflection of White stereotypes or White hopes, depending on whether the White film maker was a racist, a patronizing neutralist, or a well-meaning liberal. In the two films to be shown tonight, the Negro, perhaps for the first time, speaks for himself. He confounds the clichés and speaks as a full - and therefore unpredictable, biased, passionate - human being. However controversial these films are, however much of a minority viewpoint they may represent even among Negroes, their symbolic significance cannot be overestimated and this is why they are being shown by us.

THREE PICKUP MEN FOR HERRICK

U.S.

(9 minutes)

A film by Melvin Van. Camera: Alan Willis. Distribution: Cinema 16.

In a desolate and alienated urban landscape, a sad group of Negroes and Whites compete with each other in an ageless ritual. A strange blend of lyricism and social comment characterizes this film by a promising young Negro film maker. The sound track is scored with snatches of old folk blues.

THE CRY OF JAZZ

U.S.

(35 minutes)

A KHTB Production produced by Edward Bland and Nelam Hill. Directed by Edward Bland. Written by Edward Bland, Nelam Hill and Mark Kennedy. Camera: Hank Starr. Available for rent from Cinema 16.

A SYMPOSIUM ON "THE CRY OF JAZZ"

(approximately 50 minutes)

will follow the screening, featuring several speakers, including the producers of the film. The chairman will be Nat Hentoff, Co-editor of 'The Jazz Review' and moderator of the WBAI program, 'Scope of Jazz'.

"The Cry of Jazz' makes a complete about-face in American documentary, from a passive, objective, democratic or 'simplistic humanist' approach to a personal, passionate, active one. It is an essay film, with all visual material and commentary subjugated to proving and illustrating an idea, stated not in logical expressions but in passionate outbursts, without leaving much freedom for debate. It is said with a sort of philosophical anger, as though by one who has finally lost all patience with explanation. Parts of it look like clever propaganda, almost reminiscent of the Nazi anti-Jewish films. It takes one who knows the new Negro intellectual to understand that this is not propaganda; it is only a cry held too long in the throat, a delayed reaction some hundred years old."

(-excerpted from Jonas Mekas New York Letter in Winter 59 Sight and Sound)

The Cry of Jazz

This is the first anti-white film made by American Negroes, and it is fitting that it deals ostensibly with jazz, both in principle and because this will help it find an audience among whites. The film is badly made; but in its intentions it is exceedingly interesting.

The Cry of Jazz is fundamentally a lecture film, akin to the classroom variety; its visuals are deployed to drive home points made primarily through the narration. (It is based on a book by producer Edward O. Bland.) An attempt has been made to "frame" the lecture sections with scenes of a mixed group discussing jazz. As usual, however, this does not really help, and one is uncomfortably conscious of the shift into narration-gear when the discussion scenes are dissolved out. Worse still, the discussion scenes are oddly square, so that a curious feeling of distance arises between them and the subject proper of the film.

Thus the film's thesis is the film, very largely. Bland's view is that jazz is the cry of the Negro confronting the hazards and suffering of being a Negro in America; that jazz is now aesthetically dead; and that in a moral sense the Negro controls the destiny of America—for he poses to the whites their worst problem of conscience, which keeps them less than human. Like jazz itself, he says, the Negro can only become truly alive by the construction of a (vague) new America of the future.

One of the white girls in the discussion attacks this position as "black chauvinism." (The discussion, for all its bad acting, amateur photography, and square verbosity, is refreshing to anyone who has lived in Chicago and experienced the daily ration of race-thinking there.) The film's narrator-spokesman replies that it is black Americanism, and concludes the film with the point that the American soul is now a void; whites feel this, and attempt to borrow an immediate sense of values, of life, from Negroes—jazz, rock 'n' roll, and so on. If life in America is to be saved for anybody, thus, it is only with the Negro or by the Negro that it can be done.

This argument is put with some force, but it is verbal force. The visuals of the film are sometimes intriguing, but never take on the life of their own which we must demand of a film of this kind. Instead, they "illustrate" the argument.

Of the street and slum scenes it must be remarked that they do not really suffice for the argument, in spite of their inherent anger and sadness, since they do not show the emotional hazards of being a Negro. True enough, hunger or dirt are hazards enough; but to convey their effects on the screen is an involved enterprise which this film wisely disclaims. Yet the human actions we lump as "discrimination" are not hard

to portray; and they are at the root of the suffering that Bland is talking about. Nonetheless, on the screen we see none of this: in fact the film shows us Negroes and whites arguing heatedly but in friendship, while it tells us about the other things; the discussion even verges on an inversion of the usual discriminatory situation, for the whites protest (a little too much) that the Negroes are really just like them, instead of putting them down.

It is also necessary to examine the "political" attitude of *The Cry of Jazz*. It raises the issue of the future of the Negro in this country. It seems evasive to pose this question as a moral one: 90 years of bad conscience on the part of whites have not had much effect, and future developments hinge on the degree to which the Negro himself can enforce his rights by making his political weight felt. In doing so he will become 'less "Negro" and more "American"—for worse or better. (The more successful this struggle, contrary to Bland's view, the weaker jazz is likely to become.) When legal and economic discriminations have been destroyed, and only "social" ones remain, then problems of conscience will indeed be the major ones. But that day is still very far off; the organization and procedures needed to bring it closer have not yet been worked out or put into practice. It is instructive that the legalistic campaign of the N.A.A.C.P. in education is at a standstill—in fact may even have lost ground during the past year. The surge of sentiment around its internal debate on "self-defense" and a growing tendency toward direct neighborhood action in cases of Northern police brutality show that new ideas are beginning to be thought about, but no one yet knows the form they will take, any more than one can tell what line the next solo will take when a band is really blowing.

But in society as in personality grown, conscience is forced upon us; and the Negro must politically teach the new conscience to the whites. (The makers of *The Cry of Jazz* might well agree—though the film, being aimed necessarily mostly at white audiences, cannot say so.) In *The Cry of Jazz* we have a kind of prelude to this. It is in some ways an amateur film, but it is a brave one, an immensely significant one, and a film that everybody should look at with attention.

—ERNEST CALLENBACH & DOMINIC SALVATORE

This excerpt reprinted from Winter 1959 issue of FILM QUARTERLY, University of California Press Copyright.

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Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

MEMBERSHIP PRIVILEGES

Free admission to all programs—a minimum of 18 performances per year.
■ All programs until the summer are listed in this brochure. No screenings during the summer. Fall programs will be announced in September. Membership can begin with any performance and extends for one year thereafter.

Choice of Wednesday or Sunday Series (identical programs):

■ Wednesday night... 7:15 or 9:30 PM
at modern Fashion Industries Auditorium, 225 West 24th Street.

■ Sunday "brunch"... 11:15 AM

either at the East side's luxurious new art theatre
The Murray Hill, 34th Street near Lexington Avenue,
or: at The Beekman, 66th Street at 2nd Ave. (coffee served at both theatres)
2 free guest tickets per season for Wednesday members; 1 for Sunday members.
Free subscription to "C16 Film Notes" distributed at each performance.
Discounts at art theatres; on film books, magazines, equipment.

NEW LOCATION

- 1 Wednesday, March 2, 1960.....Fashion Industries Auditorium
Sunday, February 28, 1960.....Beekman Theatre
Sunday, March 6, 1960.....Murray Hill Theatre
Sunday, March 13, 1960.....Murray Hill Theatre

Khajurajo

A Cinema 16 Premiere

Deification of beauty and sex; humanization of the Gods; destruction of aesthetic barriers characterize the sublime, grotesque, erotic and massive sculptures and imagery at Khajurajo, 10th Century capital of the great Hindu kings. Five of the unsurpassed temples in this empty city of the Gods are scrutinized in a beautifully photographed comment on Buddhist philosophy.

All My Babies

A Cinema 16 "Special"

Robert Flaherty Award: a milestone of cinema art, George Stoney's legendary masterpiece, profoundly humanistic, deeply moving, portrays the wonder and pain of childbirth in unforgettable images, as it accompanies a Negro midwife in the deep South. Center for Mass Communication, Columbia University Press. "An ennobling human experience. Since it includes the actual delivery of a baby, it cannot be shown except on a carefully restricted basis; but a great film has been made, ready to be seen when the public is ready to see it on a mature basis." Cecile Starr, Saturday Review

A Night at the Peking Opera

A Cinema 16 Premiere

A stunning and memorable visit to one of the world's greatest spectacles: a flamboyant blend of exquisite pantomime, circus, comedy, ballet and acrobatics, resplendent with exotic costumes, masks and hypnotic music.

- 2 Wednesday, April 6, 1960.....Fashion Industries Auditorium
Sunday, March 27, 1960.....Beekman Theatre
Sunday, April 3, 1960.....Murray Hill Theatre
Sunday, April 10, 1960.....Murray Hill Theatre

Side Street Story

Cannes International Film Festival Prizewinner. This sophisticated comedy from Italy—a blend of sardonic humor and philosophical sadness—satirizes the unending victimization (and resilience) of the "little man" under successive regimes ranging from Mussolini to the German and Western occupation. Richly human and colorful, it examines in humorous episodes the cynicism of the rulers, the deceptions of the ruled, illicit sex, illicit trade, and survival through hilarious elasticity. Farical and wistful in turn, it offers the Chaplinesque sadness of de Filippo, the eloquent wordlessness of Toto (Italy's top comedians) and surpasses the more famous neo-realist films in its sophisticated ambiguities and lack of sentimentality.

"An excellent, strikingly original, richly ironic and vital picture! It is in its rejections of trite story lines and conclusions that the film most clearly defines its unique contributions." Archer Winsten, New York Post

Music Studio: Harry Partch

A Cinema 16 Premiere

Abandoning conventional music and musical instruments, one of this generation's most original and iconoclastic artists invents his own instruments and music annotation (43-tone-to-the-octave) and in this first film study (by Madeline Tourtelot) plays his startling and wondrous compositions on Cloud Chamber Bowls, Diamond Marimba, Boo, Harmonic Canons and Surrogate Kithara.

- 3 Wednesday, May 4, 1960.....Fashion Industries Auditorium
Sunday, May 1, 1960.....Beekman Theatre
Sunday, May 8, 1960.....Murray Hill Theatre
Sunday, May 15, 1960.....Murray Hill Theatre

Midwinterblot

A Cinema 16 Premiere

A ritual of human sacrifice in primeval Sweden, somber and mysterious. A brilliant piece of imaginative anthropology by Sweden's eminent Gosta Werner.

Radha and Krishna

A Cinema 16 Premiere

Highest Award, 1959 San Francisco International Film Festival. A delicate Indian legend evokes the tender love of the beautiful milkmaid and the cowherd God, the divine lover, in the magnificent color miniatures of the Pahari painters.

Folkdances of India

A Cinema 16 Premiere

This spectacular and sumptuous panorama, one of the season's most beautiful films, overwhelms the Westerner with riotous colors, sensuous rhythms, the beauty of men and women, the unbelievable multiplicity of races, faces and landscapes. Original folk dances of Rajasthan, Manipur, Koli, Punjab, Kerala, Assam, Darjeeling are exuberantly performed in their natural surroundings.

Metrographic

A Cinema 16 Premiere

Gulls, gladiators, cocks, suns and mysterious strangers: a charmingly cryptic improvisation, dreamt by the Swiss Vittorio Speich in Holland.

Les Bains de Mer

A Cinema 16 Premiere

A hilarious, pitiless, candid satire, directed by Tati's gagwriter Jean L'Hote.

SPECIAL EVENTS

In addition to the 7 regular showings... free to members, held at Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below... Wednesday members attend at their regular time; Sunday members have choice of attending either performance.

The Cry Of Jazz

(February 24th)

The Negro talks back: extremist and openly provocative, the most controversial film of the season (made by young Negro intellectuals in Chicago) explodes in a series of passionate outbursts regarding the death of jazz at the hands of the Whites and the suffering of the Negroes in America.

Also: 3 Pickup Men for Herrick, film by the young Negro director Melvin Van.

Discussion: James Baldwin, distinguished Negro author; Marshall Stearns, Professor, Hunter College; President, Institute of Jazz Studies; Mark Kennedy, scenarist of film; Nat Hentoff, Scope of Jazz, WBAL, Co-editor, The Jazz Review.

Screening of 1960 Flaherty Award Winners

(March 18)

One of our most popular events, co-sponsored by City College: 1960's best documentaries, chosen by Thorold Dickinson, UN Film Services; David Flaherty, director; Peter Glushanok, director; Richard Griffith, Museum of Modern Art; Emily Jones, Educational Film Libraries Association; Arthur Knight, Saturday Review; Dwight MacDonald, The New Yorker; Arthur Mayer, author-director; Hans Richter, director; Cecile Starr, Columbia University; Roger Tilton, City College; Amos Vogel, Cinema 16; Herman Weinberg, film critic; Archer Winsten, New York Post.

Best Brussels Festival Experimentals (2)

(March 30th)

Cine Sumac Disastrous journey of an electronic gremlin; a satire (Dasque)
Autumn Spectrum Sensuous reflections in Amsterdam canals (Hirsh)
Flesh of Morning Daring evocation of sexual fantasy and self-love (Brakhage)
Cats Et Al Outrageous visual assaults by ultra-rapid montage (Breer)
Etude Electric current produces surprise on oscilloscope (Pultemans/Jespers)
Song of Richpin Savage, erotic surrealist shocker from Mexico (Toussaint)
Prelude Ballet dancers pause in a darkened theatre; a dream moment (Vesely)

The Victim Is Man

(April 29th)

Cartier-Bresson's "Le Retour" The greatest human document to come out of the war; an almost intolerably moving film by the master still-photographer.

The Skilled Worker A man defeated by automation.

It Is Good To Live Unprecedented Japanese film record of Hiroshima survivors examines, a decade later, their lives and camaraderie. U. S. premiere.

Light For John Documentary of mentally retarded newsboy, told by his mother.

The Criminal Life of Archibaldo de La Cruz

(May 18th)

Luis Bunuel, unquestionably one of the greatest directors of our day, continues his remarkable investigation of psycho-sexual aberrations in one of his most daring works: a brilliant and uniquely disturbing satire on psychological murder dramas, based on the "confessions" of a would-be mass murderer, complete with sex, sadism and a sardonic "happy end" a la Bunuel. The sensation of Paris and London in its first American presentation.

"A macabre comedy, loaded with shock portions and erotic symbolism" Variety

MEMBERSHIP RATES:

Early enrollment is advisable due to limited seating capacity.

Wednesday Series	\$15.50 each 13.50 each 13.00 each	Yearly membership Any two memberships Any five or more memberships
Sunday Series	15.50 each no other rates apply	Yearly membership

Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

CINEMA 16

175 Lexington Avenue, New York 16, New York, Murray Hill 9-7288,
incorporated as a non-profit cultural society under state and federal laws.



CINEMA 16 FILM NOTES 1959/1960

Season 13 - Program 11 - March 1960

KHAJURAJO

India

(20 minutes)

A Government of India Films Division Production by J.S. Bhowmargy.
Directed and written by Mohan Wadhvani. Camera: Dara Mistry.

During the tenth and eleventh centuries, Khajurajo was one of the capitals of the great Hindu kings, the Chandellas. Here they built an unsurpassed "City of the Gods", containing eighty-five temples representative of the new and vital spirit of the Hindu renaissance: deification of beauty and sex; humanization of the Gods; destruction of worn-out aesthetic tenets; religious tolerance. Five of the most representative temples in this empty city are scrutinized in a beautifully photographed film document which also provides a subtle contrast between Buddhist and Western philosophies of life, especially as regards love and sex, the oneness of all existence, the acceptance of the sublime and the grotesque side by side.

A NIGHT AT THE PEKING OPERA

France

(20 minutes)

A Procinex Production by Claude Jaeger, directed by Marc Maurette and Victoria Mercanton. Camera: M. Barry. American adaptation: Paul Falkenberg. Distribution: Film Images.

Chinese Theatre, deeply rooted in both history and tradition, goes back six thousand years. The Chinese Opera is a "total spectacle" that encompasses opera, ballet, pantomime, circus, comedy and tragedy - all in one. The film offers four colorful vignettes: A Fairy Tale, The Legend of the Monkey King and the Jade Emperor, A Comedy Ballet of Errors and an Episode Enroute a Journey by a Beauteous Lady. These highly original excerpts are resplendent with authentic traditional music and costumes and are performed with consummate virtuosity by the Chinese Opera group which in 1958 and 1959 toured Western Europe with great success. A succinct narration identifies the symbols of make-up, costumes, objects and players.

ALL MY BABIES

U.S.

(55 minutes)

Filmed under the auspices of the Georgia Department of Public Health. Produced by the Medical Audio-Visual Institute of the Association of American Medical Colleges. Script, direction and production by George Stoney. Camera: Peaslee Bond. Restricted distribution: Center for Mass Communication, Columbia University Press.

An extraordinary - and very detailed account of how this film was made, is contained in the director's essay in FILM;BOOK 1 (an Evergreen paperback edited by Robert Hughes), on sale in the lobby.

George Stoney's legendary film - hitherto restricted to medical personnel - is here presented for the first time since its 1953 Cinema 16 screening as a Robert Flaherty Award Winner.

In 1951, when this film was commissioned, fully two generations after doctors and hospitals had almost completely replaced midwives among the Whites, a majority of the Negro children born in the South were still being delivered by midwives.

George Stoney, a documentary film-maker whose previous work had included FEELING ALLRIGHT (syphilis prevention among Negroes) and PALMOUR STREET (the problems of mental health among Negroes) succeeded in obtaining U.S. Children's Bureau Funds to finance a training film for midwives. That his intentions far exceeded narrow instructional levels is evident by the result: one of America's genuinely humanistic films.

"Made as an education tool for the midwife training program in Georgia, this film may rank as the most remarkable teaching film yet produced in this country. But it succeeds far beyond its primary aims, and becomes an ennobling and enlightening human experience. Since it includes the actual delivery of a baby, it cannot be shown in this country except on a carefully restricted basis. But it is important to say that a great film has been made, ready to be seen when the public is ready to see it on a mature basis."

Cecile Starr, The Saturday Review

SPECIAL ANNOUNCEMENTS

ALL FUTURE SPECIAL EVENTS TO BE HELD ON WEDNESDAYS ONLY

As previously announced, Tuesday night screenings of Special Events have now been discontinued. Special Events will be presented only on Wednesday nights, 7:15 and 9:30 PM, starting with

ROBERT FLAHERTY AWARD WINNERS: Wednesday, March 16 only
BRUSSELS EXPERIMENTAL FILMS: Wednesday, March 30 only

THE MARCH 16 FLAHERTY AWARD WINNERS EVENT DOES NOT APPEAR on your ticket; be sure to add it, so as not to miss this unusual evening.

WE NEED VOLUNTEERS

...members willing to spend a few hours a week or a few hours a month...to help with clerical and other work. Over the years, the volume of work of this kind has grown to almost unmanageable proportions and your help will be much appreciated. The work can be done any time Monday through Friday, during working hours, at Cinema 16's offices, 175 Lexington Avenue (corner 31st Street). If interested, send us your name, address and qualifications as regards one or several of the following: clerical work, research, typing, translations (specify language), other skills, and indicate approximately how many hours per week or month you can give us.

FILM MAGS AND BOOKS AT CONSIDERABLE DISCOUNTS

are available at our literature table in the lobby. New paperbacks on the cinema, for example, are sold at 20 - 25% off. Be sure to visit the literature table on your way out.

Institute of Film Techniques, City College of New York, in collaboration with Cinema 16 Wednesday, March 16, 1960, Fashion Industries High School Auditorium.

11th ANNUAL AWARD PRESENTATION AND SCREENING OF THE ROBERT J. FLAHERTY PRIZE WINNERS as awarded annually for "outstanding creative achievement in the documentary cinema"

Jury:

Thorold Dickinson, UN Film Services
David Flaherty, Director
Peter Glushanok, Director
Richard Griffith, Museum of Modern Art
Emily Jones, Educational Film Libraries Association
Arthur Knight, Saturday Review
Dwight MacDonald, The New Yorker
Arthur Mayer, Author-director
Hans Richter, Director
Cecile Starr, Columbia University
Roger Tilton, City College
Amos Vogel, Cinema 16
Herman Weinberg, film critic
Archer Winsten, New York Post

Program:

1. BETWEEN THE TIDES, Honorable Mention, 21 minutes
Produced by Ian Ferguson for British Transport Films, Directed by Ralph Keene,
Photography: Ronald Craigen. Music: Edward Williams. Commentary: Burns
Singer. American distribution: Contemporary Films.
2. The Flaherty Awards. Speaker: Arthur Knight, introduced by Amos Vogel.
3. APARAJITO (excerpt) Special Award 7 minutes
Produced by Satyajit Ray. Directed by Satyajit Ray. Photography: Subrata
Mitra. Music: Ravi Shankar. American distribution: Edward Harrison.
4. HOFFA AND THE UNIONS 1960 Robert J. Flaherty Award 58 minutes
Produced by Al Wasserman for CBS-TV. Directed by Al Wasserman.
Photography: Stanley Meredith. Script: Jay McMullen. American distribution:
CBS-NEWS

(The lights will go on for a moment at the end of Part I of HOFFA AND THE UNIONS to allow for a change of reels)

CATS ET AL

U.S.

(6 minutes)

Three films by Robert Breer. Distribution: Cinema 16.

1. Image by Images
2. Cats
3. Recreation #1

Creative Film Foundation Award 1957

Three experiments by a well-known abstract painter embody outrageous visual assaults created by ultra-rapid montage of fotos, newspaper clippings and abstract paintings. The images flash by on the brink of retinal perception, at the startling rate of 24 images per second.

"Robert Breer is one of the most thoroughly original creators working in films today, undoubtedly the first to have brought to his medium the full heritage and sophisticated experimentation of modern painting!" Film Quarterly

"In going from a painting esthetic into cinema I encountered for the first time problems of movement and evolution. I hoped somehow to preserve the formal purity of the fixed image in this dynamic new medium and continuing in the direction of Eggeling and Richter, I made several attempts to do so by imposing movement on the fixed spatial relationships of my paintings. The resulting breakdown of these relationships and the intrusion of anecdote in my early films made me explore deeper into the raw material of the cinematographic medium itself.

"A few years ago, I made the following experiment: I exposed six feet of film one frame at a time as usual in animation but with this important difference -- each image was as unlike the preceding one as possible. The result was 240 distinctly different optical sensations packed into 10 seconds of vision. By cementing together both ends of this film strip to form a loop, I was able to project it over and over for long periods. I was surprised to discover that this repetition did not become monotonous because the eye constantly discovered new images. I am only now beginning to fully appreciate the importance of this experiment which has shown me a way finally to preserve the integrity of compositions in space while modifying them in time. For example, by simply limiting the viewing of a painting to 1/24th of a second I have produced one unit of cinema and by adding several of these units together I have produced a motion picture.

"Whereas the usual intention is to imitate natural movement by the gradual modification of forms permitting the eye to blend them into fluid motion, I began treating the single images as individual sensations to be experienced separately, more in counterpart than in harmony. Animation no longer dominates the association of images but becomes simply one among the many effects possible. I have thus tried to transform cinema into an instrument of direct expression."

Robert Breer

CINEMA 16 FILM NOTES 1959/1960

Season 13 - Program 13 - March 30, 1960

A SECOND PROGRAM OF FILMS FROM THE 1958 INTERNATIONAL
EXPERIMENTAL FILM FESTIVAL IN BRUSSELS

ETUDE

Belgium, 1956

(10 minutes)

Production: Belgian Television. Direction and scenario: Pierre Puttemans and Paul Jespers. Camera: Paul Jespers. Music: Frederic Devreese. Distribution: Cinema 16.

Abstract art as created by nature: this film consists entirely of the forms and patterns created by an oscillograph, an instrument widely used as a control device in modern electronics. Magnetic and electrostatic deviation of the electron beam, together with special electronic devices, were utilized to obtain the images. A result of the close collaboration of people in the fields of both science and art (Mr. Jespers is an engineer; Mr. Puttemans an architect), the film is not a documentary but an "abstract ballet", its free and variegated forms theoretically boundless, yet limited by physical laws.

AUTUMN SPECTRUM

Netherlands, 1958

(6 minutes)

A film by Hy Hirsh. Distribution: Cinema 16.

"A film-collage abstraction of images reflected on the water of Amsterdam canals. Much importance is given the role of the camera, for the entire conception, the composition, the 'montage', the blending and superimposing of images are all accomplished in the camera. In this way I believe I found means for furthering the evolution of the camera as a creative instrument.

"Much emphasis is placed on continuity and fluidity of motion. The whole film is in one 'scene' without a single moment of darkness. In AUTUMN SPECTRUM movement is a dominant element, though nostalgia is the real theme of the film. The colored patterns and their peculiar movements as reflected in the canals of Amsterdam and the resultant tranquil satisfaction are the stimulants for this project."

Hy Hirsh

FLESH OF MORNING

U.S., 1956

(20 minutes)

A film by Stan Brakhage. Distribution: Raymond Rohauer.

"A ball of paper on a bedsheet flows into an incomprehensible mess. The protagonist in the kitchen struggles to identify himself with the objects surrounding him in a play of light and shadow. While they lead him to abstraction, the sink overflows. He walks through his rooms, opens the door, and encounters the

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sun which obliterates him and casts his shadow. He returns to the room with double beds and plays with a woman's stocking. He becomes aware of her picture; and in the darkness of the ceiling, her image comes to life and touches off a scene in which the protagonist struggles to identify her image with his own flesh in a play of light and shadow in masturbation. Children parade outside his window awakening a sense of resignation." Stan Brakhage

From a technical point of view, this is an astonishing work, since Brakhage managed to both photograph and act the main role, with the help of remote camera controls and an elaborate rope and pulley system.

(An interesting essay on Brakhage by Parker Tyler appears in the April/May 1958 issue of FILM CULTURE.)

PRELUDE Germany, 1956/57 (10 minutes)

An Unda Film Production. Scenario and direction: Herbert Vesely. Camera: Hugo Jehle. Music: Hans-Martin Majewski. Distribution: Cinema 16.

A poetically conceived impression of a pause during a ballet rehearsal, with dancers and theatre personnel grouped in casual and evocative incidents. The discontinuous, languid actions of the dancers suggest a mood of indifference and abandon; the gestures of the ballet lose their traditional significance and become elements of filmic imagery.

Two of Mr. Vesely's earlier films won Creative Film Foundation Awards and were premiered at Cinema 16: NO MORE FLEEING and ON THESE EVENINGS.

THE SONG OF JEAN RICHEPIN Mexico, 1957 (13 minutes)

A film by Carlos Toussaint. Distribution: Cinema 16.

Due to the absence of titles and the literary origins of this bizarre film, a word of explanation may be in order. This Mexican experimental is based on a work by the French symbolist poet Jean Richepin, in which a hopeless lover complies with his mistress' request to bring his mother's heart to her pet dog.

It symbolically portrays the mother's memories of her wedding, her honeymoon, the birth, and the worries connected with the upbringing of her son after her husband's death.

In the second part, the son, complying with his beloved's request, stabs his mother, withdraws her heart and escapes; as he runs, he stumbles, and the heart rolls on the floor. He hears its voice a last worrying gasp: 'Are you hurt, my son?'

CINESUMAC

France, 1957

(4 minutes)

A film by Jean Dasque. Distribution: Cinema 16.

A refreshing French satire on a well-known popular singer of phenomenal vocal range accompanies an electronic "gremlin" on its disastrous journey from the singer's mouth to its capture on celluloid.

"I made this film to make fun of that well-known singer, whose vocal abilities are unbearable to me. Also, I wanted to show how much our present century is enslaved to technique, to electronics, to controls. The aim of my little white spot is to disturb technique and all rules, to annoy just about everybody.

"I created my little white spot by perforating the film, frame by frame, in the right places to give it continuous movement; I then scored the soundtrack - in conjunction with the images - and inserted static, noises and other disturbances. In any case, however, all comes to a happy conclusion with a simple little repair; the knot tied in the broken cord, with the word 'END'." Jean Dasque

SIMON

Great Britain, 1956

(18 minutes)

Production: Hans Casparius for Independent Cine Art Ltd.; Direction and script: Peter Zadek. Camera: Walter Lasally. Music: Elisabeth Luytens. Cast: Children of the Burgess Hill School, London. Distribution: Cinema 16 (16mm) and George K. Arthur (35mm).

"This is a film for adults about children. The film attempts to recreate the closed and private world of children to the complete exclusion of adults and of adult attitudes. In fact, I have attempted to subordinate my own attitude to the subject of the film to that of the children themselves. With this in view, an experimental method was applied in directing the picture. The children were given a rough outline of each scene, which they then improvised. The filming was then made dependent on the scenes the children created, rather than the reverse, which is usual in story-films. The object of this - and it is up to you to judge whether the object has been achieved - was to give greater reality to the relationships in the film, to the story as a whole and to the individual performances. Parts of the film - for instance, the sequence with the bird - were shot without the knowledge of the children, without previous preparation, and were afterwards incorporated in the story.

"It may be worth pointing out that the method of work with the children was similar to that used in the American Actor's Studio. I have often found this 'Method' of great value as a stage producer and therefore used it, I hope appropriately, in directing SIMON.

"This film is therefore experimental not so much in its use of the technical tools of film-making, as in its approach to children as a theme and as actors."

Peter Zadek

CINEMA 16 FILM NOTES 1959/1960

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MUSIC STUDIO: HARRY PARTCH

U.S.

(18 minutes)

Conceived, produced and directed by Madeline Tourtelot. Camera: Charles Sharp. Distribution: Cinema 16.

Having abandoned conventional musical instruments as well as music, one of America's most iconoclastic composers invents his own instruments and systems of music notation (43-tone-to-the-octave) and in this first film study performs on Cloud Chamber Bells, Diamond Marimbas, Boos and Surrogate Kitharas.

Partch believes in an American music that grows from an awareness of world-wide and century-old cultures, not limited to either the instruments or the musical philosophies of Europe's 18 and 19th Centuries, and aims all of his own music toward a synthesis of arts, in a union with narrative, drama, ballet. His theories may be found in his GENESIS OF A MUSIC, published by University of Wisconsin Press. Mr. Partch is the recipient of grants from the Carnegie, Guggenheim and Fromm Foundations. One of his longer concert pieces, set to dance, recently created a sensation when presented at the Juilliard School.

Miss Tourtelot, director of the film, has been a painter and still photographer, with one-man showings at the Chicago Art Institute and elsewhere, and has produced eleven art and poetic films since 1950, one of which (ONE BY ONE) was shown at Cinema 16 several years ago.

Recordings of Harry Partch's OEDIPUS, PLECTRA, THE BEWITCHED, and U.S. HIGHBALL are on sale in the lobby. These recordings are quite rare and cannot be obtained in regular record stores.

SIDE STREET STORY

Italy

(84 minutes)

Produced by Eduardo De Filippo and Dino De Laurentis. Directed by Mr. De Filippo from his play "Napoli Millionaria". Starring Toto and De Filippo. Distribution: Contemporary Films.

Cannes International Film Festival Prizewinner

A sophisticated political comedy from Italy satirizes the endless victimization and resilience of "the little man" under successive Italian regimes ranging from Mussolini to the German and Western occupation. Humanistic, colorful, humorous and sadly philosophical, it examines the cynicism of the rulers, the deceptions of the ruled, illicit trade, illicit sex and survival through "elasticity." In its sophisticated ambiguities and lack of sentimentality it offers an interesting contrast to the more famous Italian neo-realist films.

"By some accident of the booking world, probably caused by the death of Joe Burstyn, a strikingly original, richly ironic and vital picture from Italy, "Side Street Story" (Napoli Millionaria), is having its premiere at the out-of-the-way Art Theatre on 8th St. It is a pleasant theater, but not one in which the public is accustomed to find premieres of notable foreign pictures. Therefore, we must underline the fact that this picture is worth the long trip downtown for those who value the more distinguished foreign pictures.

"At the same time the usual warning must be appended: This film's basic structure of human satire, too subtle to be as appreciated as a thump on the noggin or a kick in the pants, is the sort of thing that has long proven itself caviar to the general. When a plot begins with two men, a streetcar conductor and a track cleaner, disagreeing about the possibility of a war's breaking out, and when the announcement of war interrupts their earnest conversation, a sharp notice is served on human thinking.

"This was in 1940. Ten years later the same two, returned to their jobs after calamitous vicissitudes and shifts for continuing life, are more philosophical. Their conclusion again points a grimly humorous finger at the best intentions of humanity. Again they are considering war and peace. Says the conductor, 'Yes, in every country there are good people (as opposed to the simple, unimportant ones like these two friends), and when the good people get together, they start another war.'

"Between these observations the camera wends its way into one overpopulated, teeming narrow street of Naples, observing its people and families under successive rulers: Fascisti who tried unsuccessfully to keep the street clear, Germans who rounded up male stragglers and took them away for years, Americans of a wonderful but boring innocence, and finally the original Italians now again able to brawl in their many faceted politics, and, in this picture, also laugh at them with the weary understanding of the long civilized.

"De Filippo, an Italian actor whose haggard face is his hallmark, produced, wrote and directed this picture in which he is also the star, though a star with a difference. His chief contribution is that, always innocent, he arrives on every scene of skulduggery just in time to be the one arrested. Underplaying beautifully, he makes his satire a fine companion piece to the even less extrovert wordlessness of Toto, the clown. The latter makes a good living by assuming the position of a corpse whenever there is a raid on the bed underneath which Black Market goods are hidden. The latter also possesses something of the comic, bony, mulish innocence that has been so beautifully exploited in this country by Percy Kilbride.

"It is in its rejections of trite story lines and conclusions that 'Side Street Story' most clearly defines its unique contribution. For, here are starts that suggest the depression defeat of the 'little man', the triumph of the Black Marketeers, the rise and fall of Fascism, Nazism, and the victory of democracy, the ruination of girls by soldiers, or the survival persistence of the common man. But the picture rarely follows up what it has started. This slice of life does not reveal the set theory that lies behind most such fables. If any pattern at all shows itself, it is the primary one of ironic, faintly satiric facts of human existence. The oft-quoted, unpredictability of human affairs has seldom been more convincingly presented than in this hard-to-pigeonhole Italian picture."

Archer Winsten, NY Post, June 1951

CINEMA 16 FILM NOTES 1959/1960

Season 13 - Program 15 - April 20, 1960

THE VICTIM IS MAN

A LIGHT FOR JOHN U.S. (20 minutes)

Department of Cinema, University of Southern California Production.
Direction and scenario: Warren Brown. Distribution: University of Southern California.

This is the true story of a street-corner newsboy who is overweight physically, retarded mentally, and dependent upon his mother's care. It is not harsh or clinical, but raises the question of this young man's future life in a thoughtful and gentle way. In its use of actual locales, actual people and voices (no actors appear), and in its refusal to arrive at a "solution", the film points a significant new direction for contemporary documentaries.

IT'S GOOD TO LIVE Japan (39 minutes)

A Japanese Congress against Atom and Hydrogen Bombs Production directed by Fumio Kamei. Camera: Kiyomi Kuroda, Hiroshi Segawa. Available from Cinema 16, and, in another version, from the American Friends Service Committee.

The first film record of the Hiroshima survivors a decade later, concentrates on their lives and camaraderie, as well as on the lingering effects of the bomb. While the political sponsorship of this film is questionable, the problems it raises must nevertheless be faced.

THE SKILLED WORKER Canada, 1959 (30 minutes)

A National Film Board of Canada Production. Production, direction, commentary and scenario: Morten Parker. Camera: John Spotton. Distribution: Contemporary Films and McGraw-Hill Text-Film.

This is one of six films in the outstanding National Film Board of Canada Series, "The Nature of Work", which explores the relations of workers and jobs in modern industry. The present film concerns itself with the plight of an elderly Ukrainian immigrant, a skilled worker who is displaced by machinery. In style, presentation and concept, this is an outstanding contemporary social documentary - unique also in that it is a government-produced and-financed film.

LE RETOUR

France

A USIS film by Cartier-Bresson. Music: Robert Lannoy. Distribution: Museum of Modern Art Film Library.

"The greatest human document to come out of the war, and surely one of the great films of all time, this almost intolerably moving film was a joint Franco-American effort, but its superb organization is the work of the master still-photographer, Cartier-Bresson. With the respect of a Flaherty for the integrity of images snatched from the stream of events, he has created an editorial composition which preserves integrity yet has flow, pause, and a climax without parallel in perfect sensitivity. Made in August-October, 1945, in the heat of the events it describes, LE RETOUR shows the liberation from Nazi concentration camps of French prisoners of war by the American armies, their march across the shattered highways and bridges of the fallen Reich, their dispatch by air to Paris, and their return to their homes in provincial towns and cities. Their haunted eyes, incredulous of salvation after so much suffering, form the picture's leitmotif, balanced by the equally naked faces of their welcoming relatives and friends. Emotionally overwhelming though such sights may be to those who have not permitted themselves to visualize what went on in Europe, 1944-45, this is nevertheless a film implicit with the triumph of life."

Museum of Modern Art Film Notes

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If you renew now for next season. Not only will you receive 2 extra guest tickets (in addition to your regular quota of guest tickets), but you (and any of your friends) can also take advantage of our present low renewal rates (which will be superseded July 1st by somewhat higher rates). Just fill out this blank and mail it to us:

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CINEMA 16 FILM NOTES 1959/1960

IMPORTANT ANNOUNCEMENT

By special arrangement with M. Barbachano Ponce and Luis Bunuel, we are privileged to announce an event of extraordinary importance:

THE FIRST AMERICAN SHOWING

of

Luis Bunuel's

"NAZARIN"

(Highest Award, Cannes International Film Festival 1959)

One of Bunuel's greatest and most mysterious films, a deeply humanist, profoundly unpredictable work.

To be presented under the auspices of Cinema 16 at the Fashion Industries Auditorium, 225 West 24th Street, on Wednesday, May 18th, at 7:15 and 9:30 PM.

"This is one of the greatest films I have ever seen, one of the greatest pictures in the history of the cinema. In all simplicity, this film has something to say about human beings and life and says it so well that it deserves a world-wide consecration. It tells the story of a defrocked priest who walks around the Mexican countryside with two prostitutes explaining the reasons that made him lose his faith. He describes, too, the birth of a new faith in a humanity without dogmas and without prejudice."

John Huston

As a result of this important premiere presentation, we have agreed with Mr. Bunuel to postpone the showing of THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ until next season; this will permit us - again through the kind intercession of Mr. Bunuel - to show a completely subtitled and new print of THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ and not, as previously contemplated, a Spanish-language print with back-stage narration.

The premiere presentation of NAZARIN will be the last event of our season.

[Season 13 - Program 16 - May 1960]

RHADHA AND KRISHNA

India

(22 minutes)

A film by J.S. Bhowmargy. Information: Government of India.

San Francisco International Film Festival Award; Berlin Festival Silver Bear

A delicate Indian legend evokes the tender love of the beautiful milkmaid and the cowherd God, the mischievous and divine lover, in the magnificent color miniatures of the Pahari painters.

FOLK DANCES OF INDIA

India, 1958

An Indian Ministry of Information production by V. Shantaram. Direction and script: A. Bhaskar Rao. Photography: S.N. Bhagwat. Information: Government of India.

This spectacular and sumptuous film - rich with color and sensuous rhythm - offers evidence of the multiplicity of races, faces and landscapes of India. Original folk dances of Rajasthan, Manipur, Koli, Punjab, Kerala, Assam and Darjeeling are exuberantly performed in their natural settings, accompanied by authentic instruments and folk music.

MIDWINTERBLOT

Sweden

(12 minutes)

A film by Gosta Werner. Camera: Sten Dahlgren. Music: Bjorn Schildknecht. Distribution: Museum of Modern Art Film Library.

"One of Sweden's principal contributions since sound was Gosta Werner's MIDWINTERBLOT, a brilliant reconstruction of the winter solstice human sacrifice among the primitive Swedes, a beautiful piece of imaginative anthropology."

Paul Rotha, The Film Till Now

Translation of Swedish commentary: "Thousands of years ago Sweden was poverty-stricken, an inhospitable desert. One feared the unknown powers of the forest, the ocean and the heavens. When the winter nights were longest and coldest, one of the tribe was sacrificed, so that the sun would return...."

LES BAINS DE MER

France

(15 minutes)

A CAPAC Production, directed by Jean l'Hote and Charles Prost.
Camera: Georges Leclerc. Montage: Henri Colpi. Music: Pierre Barbaud. Information: Cinema 16. Not yet in distribution.

A satirical and candid impression of French bourgeois "enjoying" the seashore, written and directed by Tati's gagwriter, Jean l'Hote.

METROGRAPHIC

Holland

(3 minutes)

A Martin Toonder Films Production by Vittorio Speich. Camera: Antel Bolchorst. Music: Jan Walhoben. Distribution: Cinema 16.

Gulls, gladiators, cocks, suns, mysterious strangers and a portmanteau theater - a charming and cryptic phantasy, not based on any definite theme; but simply a "dream", in which the designer has been guided only by associations of colors and forms. The shapes and objects he pictures are supplied with strange adaptive power and are subject to continuous transformations.

TRAVEL NEWS

Having just returned from the International Short Film Festival in West Germany where he served as American jury member and saw over 200 films in one week, our peripatetic Executive Secretary, Amos Vogel, has left New York again for a two-month stay in Holland and Western Europe at the invitation of the Netherlands Film Museum and the Federation of German Film Societies. Mr. Vogel will lecture and present several programs of American experimental and art films in a number of cities in Holland and Germany at both film societies and art museums; in May he will attend the Mannheim International Documentary Film Festival as the American member of an international jury headed by Paul Rotha; and will also visit Paris and Brussels to see and select European short films for the forthcoming 1960-61 Cinema 16 season. To lighten his intolerable burden of having to see approximately 400 films in two months, his charming wife and two promising children aged 6 and 2, are accompanying him. Mr. Vogel expects, upon his return, to be able to give us a detailed report as to the styling of window shades and ashtrays in leading private projection rooms of Western Europe as well as a complete list of films to be avoided at all costs.

THIS IS THE LAST REGULAR PROGRAM OF THE SEASON (there will be one more special event on May 20). If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires at the end of this season (i.e. if you joined prior to our first performance last Fall), you can send us your renewal now (and out of sheer surprise, we will send you two additional guest tickets) or you will hear from us around Labor Day. We want to thank all of you for having been with us this year and hope you found your membership in Cinema 16 a rewarding experience. "See you in the Fall!"

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December, 1959

GIRL IN THE MIST

Japan

(44 minutes)

A Toho Company release directed by Hideo Suzuki. Screenplay: Zensho Matsuyama, from a story by Toyoko Ishizuka. Camera: Kazuo Yamashita. Music: Ichiro Saito.

Cast: Yoshiko, the elder sister... Yoko Tachikawa; Tasuke, the younger sister... Ritsuko Nakahara; Grandmother Yasuko... Choko Iida; Father Hanso... Kametari Fujiwara; Mother Tetsuko... Nijiko Kiyokawa; Eikichi, the young man... Hiroshi Koinumi; Shinji, the little brother... Takashi Ito.

It will prove difficult for most audiences to resist the quiet and full-bodied charm of this unexpected pastoral comedy from Japan. Sensitively directed, full of regard and affection for the people it portrays, it emerges as an unusual commentary on a very contemporary Japan, complete with Rite, communism and precocious adolescents. Fashioned in imperceptibly impeccable taste, it also manages to convey the differences in moral values of young people and their more tradition-bound parents without being either obvious or stuffy about it.

But what is most notable is the film's all-pervasive humanism which transcends its specifically Japanese locale. Once again, since it partakes of similar problems and emotions as do other people, the "mysterious East" merges, without losing its particular national characteristics, with mankind.

VARIETY, after referring to this film as "an artistic triumph", nevertheless correctly avers that it may be difficult to obtain commercial release for it. Presumably, this is due both to the quiet and unsensational treatment, as well as the odd (44 minutes) running time. On both counts, the reluctance to show such a film commercially once again seriously calls into question the criteria of the art theatres.

DID YOU KNOW?

that Rudolf Arnheim's classic, FILM AS ART, hitherto out-of-print (or available only at \$20 per copy) has just been re-published as a paperback at \$1.50 and is available in the lobby at the special Cinema 16 price of only \$1.10 per copy?

that Arthur Knight's new book, THE LIVELIEST ART, just published at \$7.50, is available for sale in the lobby for \$5.00 (we pass the dealer's discount on to you)?

that the New Yorker recently published a two-part "Profile" on Vittorio de Sica, which, among other things, discusses THE CHILDREN ARE WATCHING US in detail? Send 45¢ in stamps to the New Yorker and ask for their June 29 and July 6 issues.

that among our members this season are Ella Kazan (renewing member), Herb Shriner, Charles Van Doren (renewing member), Henry Tainall Conby (an eight-year member who conducts a program of new recordings on WNYC on Sunday afternoons), David Randolph, Orson Bean, John Hubley (director of "Gerald McBoing-Boing"), Barney Russett (publisher of Grove Press books), Al Collins?

that the November issue of FILM CULTURE (on sale in the lobby at a special members' discount) features an extended review of the American experimental film movement?

that Tony Richardson, director of MOMMA DON'T ALLOW (to be shown next month) is also the director of the current New York stage hit "Look Back in Anger" and himself an honorary though not card-carrying member of the misnamed "Angry Young Men" school?

that the Japanese feature, WHEAT WHISTLE (shown by us last year) was chosen to be Japan's main entry at the 1957 Edinburgh International Film Festival; and was also selected for the British Film Institute's National Film Theatre series of outstanding Japanese motion pictures?

that the restricted Army film, ANIMALS IN ROCKET FLIGHT (shown by us early in 1956 and providing Americans with the first glimpse of our "outer space" experiments) was only just now "discovered" by the press and became the subject of a recent New York Times feature, complete with photographs?

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If you are tired of sending your friends tiresome ties or tedious trinkets, send them a gift membership in Cinema 16 instead! It will make them think FONDLY of you at least twice a month during the season! At Christmas, we shall send them an attractive greeting card bearing your name, together with their membership card.

A gift for you! 2 guest tickets for every new member you recruit under this offer.

\$5 BOOK, "FILMS ON ART", AVAILABLE TO MEMBERS AT 50¢
Profusely illustrated sourcebook, with several hundred evaluations and sources of the best art films. Send 50¢ to Cinema 16, 175 Lexington Avenue, New York 16.

AVAILABLE AT DISCOUNT IN OUR LOBBY:

Sight and Sound

Single Copies: 60¢ (75¢ on newsstands); the newest issue is on sale in lobby.
Subscriptions: \$2 per year (regular \$3). Send check to Sight and Sound, 306 West 11th Street and state that you are a Cinema 16 member.

Film Culture

Single Copies: 35¢ (50¢ on newsstands); the newest issue is on sale in lobby.
Subscriptions: \$1.50 per year (regular \$3). Send check to Film Culture, 215 West 98th Street and state that you are a Cinema 16 member.

Film Society Primer

How to organize and run a film society: 60¢ (regular \$1.00).

THE LARGEST COLLECTION OF EXPERIMENTAL AND INDEPENDENT FILMS in the U.S. may be rented from Cinema 16 for your home or club showing. 10% reduction in rental rates for members. Write for free catalog: Cinema 16, 175 Lexington Avenue, New York 16.

years. In fact, its boldness as well as its way of treating its subject matter, earned it a reputation as an important experiment of the avant-garde of the twenties. "Unhindered by the demands of a complicated narrative, the directors had time to linger over detail, to catch a fugitive expression or a revealing gesture. Through their acute observation, the reality they created is not linked to any special epoch, but has a timeless quality." (British Film Institute)

The group of young film enthusiasts responsible for the film - all of them forced into emigration by Hitler - went on to fame in the commercial cinema (and maintained a keen interest in contemporary problems, attitudes and mores in their subsequent film work).

Siodmak, the director, obtained a contract from Pommer, UFA's all-powerful producer, on the strength of this film. After his arrival in the U.S., he directed, among others, THE KILLERS, THE SPIRAL STAIRCASE, THE SUSPECT and DARK MIRROR.

Billy Wilder is responsible, either as writer or as director, for LOST WEEKEND, ACE IN THE HOLE (The Big Carnival), SUNSET BOULEVARD, LOVE IN THE AFTERNOON, SABRINA, SPIRIT OF ST. LOUIS, SEVEN YEAR ITCH, DOUBLE INDEMNITY.

Fred Zinnemann directed FROM HERE TO ETERNITY, THE MEN, THE SEARCH, HIGH NOON, HATFUL OF RAIN, OKLAHOMA, and the forthcoming NUN'S STORY.

It was only Eugen Schufftan (to all accounts, much more the co-director than just the cameraman on MENSCHEN AM SONNTAG) who was already a noted film personality in his own right at the time of the making of this film. The inventor of the famous Schufftan Rear Projection Process, he is responsible for the camerawork on a host of outstanding films, including PORT OF SHADOWS.

In MENSCHEN AM SONNTAG, his camerawork represents an attempt to avoid the "newsreel" style of photography that so easily attaches itself to documentary films and to instead embellish the film with a bitter-sweet, ironic poetry. The close-ups of the girls are often handled in soft focus, while in contrast the faces of the men are photographed harshly. Every camera set-up is carefully composed, with both cameraman and director anticipating the style of deep focus photography later developed by Orson Welles in CITIZEN KANE and William Wyler in THE LITTLE FOXES. The director often works on two levels: the main action in the foreground, subsidiary action in the background, but integrated contrapuntally. Whenever two not concurrent actions are shown, plasticity and an illusion of depth are achieved by adding objects to the foreground so as to frame the background action.

Undoubtedly influenced by MENSCHEN AM SONNTAG, a number of prominent film makers subsequently dealt with similar themes: Marcel Carne in his first film, NOGENT-EL-DORADO DU DIMANCHE; Carol Reed in BANK HOLIDAY; Emmer in his first independent film makers. It is clear that this type of documentary "cross-section" film appeals precisely to new film workers; just as with the term responsible for MENSCHEN AM SONNTAG, Carne, Reed, Emmer and the others all were at the beginning of their careers.

We are indebted to Mr. William Kenly for arranging the musical score.

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CINEMA 16 FILM NOTES 1959-1960

FIVE THOUGHTS FROM LUIS BUNUEL

1) In none of the traditional arts is there such a wide gap between possibilities and facts as in the cinema. Motion pictures act directly upon the spectator; they offer him concrete persons and things; they isolate him, through silence and darkness, from usual psychic atmosphere. Because of all this, the cinema is capable of stirring the spectator as perhaps no other art. But as no other art, it is also capable of stupefying him. Unfortunately, the great majority of today's films seem to have exactly that purpose; they glory in an intellectual and moral vacuum. In this vacuum, movies seem to prosper.

2) Mystery is a basic element of all works of art. It is generally lacking on the screen. Writers, directors and producers take good care in avoiding anything that may upset us. They keep the marvelous window on the liberating world of poetry shut. They prefer stories which seem to continue our ordinary lives, which repeat for the umpteenth time the same drama, which help us forget the hard hours of our daily work. And all this, of course, carefully watched over by traditional morals, government and international censorship, religion, good taste, white humour and other flat dicteria of reality.

3) The screen is a dangerous and wonderful instrument, if a free spirit uses it. It is the superior way of expressing the world of dreams, emotions and instinct. The cinema seems to have been invented for the expression of the subconscious, so profoundly is it rooted in poetry. Nevertheless, it almost never pursues these ends.

4) We rarely see good cinema in the mammoth productions, or in the works that have received the praise of critics and audience. The particular story, the private drama of an individual, cannot interest - I believe - anyone worthy of living in our time. If a man in the audience shares the joys and sorrows of a character on the screen, it should be because that character reflects the joys and sorrows of all society and so the personal feelings of that man in the audience. Unemployment, insecurity, the fear of war, social injustice, etc., affect all men of our time, and thus, they also affect the individual spectator. But when the screen tells me that Mr. X is not happy at home and finds amusement with a girl friend whom he finally abandons to reunite himself with his faithful wife, I find it all very moral and edifying, but it leaves me completely indifferent.

5) Octavio Paz has said: "But that a man in chains should shut his eyes, the world would explode." And I could add: But that the white eye-lid of the screen reflect its proper light, the Universe would go up in flames. But for the moment we can sleep in peace: the light of the cinema is conveniently dosified and shackled.

Season 13 - Program 17 - May 18, 1960

By special arrangement with M. Barbachano Ponce and Luis Bunuel

THE FIRST AMERICAN SHOWING

of
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Highest Award, Cannes International Film Festival 1959

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NAZARIN

Mexico, 1959

(94 minutes)

A Barbachano Ponce Production directed by Luis Bunuel. Script: Julio Alejandro and Luis Bunuel from the novel by Benito Perez Galdos. Camera: Gabriel Figueroa. Editor: Carlos Savage. Art Director: Edward Fitzgerald. With Francisco Rabal, Marga Lopez and Rita Macedo.

"Every one of Bunuel's films is charged with dynamite and, of course, this is true for NAZARIN. At Cannes, the word 'end' had hardly appeared on the screen when a violent controversy began, not only between partisans and detractors, but also among partisans who argued about the real meaning of the film. Just to give you an idea, there was one critic who claimed that NAZARIN was the most anti-clerical of Bunuel's works, whereas another one, who has a very good standing in Catholic circles, said that the picture ought to get an (O.C.I.C.) award of the Catholic Film Office.

"I won't say much about the deep value of NAZARIN, because to me it is obviously anti-clerical, as was the tendency in Mexico at the end of the century, when Benito Perez Galdos' book was written, upon which the film is based. In other words, it is much more anti-clerical than anti-Christian. The priest as described by Bunuel is a dreamer, an inspired man and, if I may say so, a saint who didn't 'make good'. There is a great deal of Don Quixote in him. Just as Don Quixote believed in an imaginary chivalry, he believes in a certain form of Christianity which is only illusory. He practices the principles of love, of goodness and of absolute charity without any preference as to people, without caution, and soon all of society rejects him. Not only the powerful, those who have the means, the partisans of an established social order, persecute him; but even the poor, the unfortunate ones whom he wishes to help, turn against him. Because he can only bring them hope, instead of help. Thrown into jail, a criminal brings him the

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Cinema 16 is a cultural film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

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Free admission to all programs — a minimum of 16 performances per year:

- 7 regular screenings . . . held once a month except for summer months. The programs for the first 5 screenings are listed in this circular.
- 9 special events . . . consisting of films not suitable for regular screenings because of subject matter or treatment; interviews with prominent film artists; previews of films not yet released. These events are listed on reverse side.

Choice of Wednesday or Sunday Series (identical programs):

- Wednesday night . . . 7:15 or 9:30 PM at modern Fashion Industries Auditorium, 225 West 24th Street.
- Sunday "brunch" . . . 11:15 AM either at The Murray Hill, the East side's luxurious new art theatre, 34th Street near Lexington Avenue, or at The Beekman, 66th Street at 2nd Ave. (coffee served at both theatres). 2 free guest tickets per season for Wednesday members; 1 for Sunday members. Free subscription to "C16 Film Notes" distributed at each performance. Discounts at art theatres; on film books, magazines, equipment.

- 1** Wednesday, October 26, 1960 Fashion Industries Auditorium
Sunday, October 23, 1960 Beekman Theatre
Sunday, October 30, 1960 Murray Hill Theatre

She Done Him Wrong

A Cinema 16 "Special"
Rare opportunity to see the complete version of Mae West's controversial comedy that led to the establishment of the Hollywood Code: With violet eyes, swaying hips, platinum coiffure, the Great American Institution—a puritanical country's image of impermissible eroticism—triumphantly sinks through a robust double entendre comedy, replete with racy songs, white slavery, Cary Grant as preacher, swan beds, and melodrama. Based on Miss West's notorious 'Diamond Lil', it provides a first-rate example of her style (including her tendentious delivery of innocuous songs) and totally destroyed Hollywood's confession-tale heroine in its cynical view of life and lust.

"It's not the men in my life that worry me, it's the life in my men." Mae West

How to Marry a Princess

A Cinema 16 "Special"
This flamboyant and hilarious parody of a medieval fairytale, an unexpected surprise from Rumania, created a sensation at the major 1960 Film Festivals. Pre-release showing by special arrangement with George K. Arthur.

A Place in the Sun

A Cinema 16 "Special"
Brilliant achievement from Czechoslovakia — a multiple international prize winner — employs relentless rhythm, delightful humor and primitive visual symbols to convey a most complex message. Pre-release showing by special arrangement with George K. Arthur.

- 2** Wednesday, November 23, 1960 Fashion Industries Auditorium
Sunday, November 13, 1960 Beekman Theatre
Sunday, November 20, 1960 Murray Hill Theatre

A Festival of International Prizewinners from France

presented in cooperation with Unifrance. American premieres. Program 1
Simenon This absorbing first documentary of the famed novelist alternates scenes of his unorthodox, compulsive work habits with filmed sequences of the novel he is writing, enacted by Michael Simon and others.

Provided One Is Intoxicated Cold-blooded and pitiful portrayal of Paris dance hall as a sexual jungle. "A mature and deeply compassionate film." N.Y. Times

Lovers and Clewus An enchanting pantomime, evoked by Brassai, one of the world's leading photographers. A George K. Arthur release.

Journey to Boscavia The gentle adventures of mythical Boscavian soldiery, satirized by renowned French cartoonist Bosc (New Yorker, Punch)

Dragon of Kamado On an inaccessible island, a terrifying prehistoric monster is discovered in solitude and hunger in a tense and wordless film.

Forbidden Bullfight The terror and beauty of the 'corrida' evoked in an hallucinatory film poem.

The Struggle Against the Frost Completely mad, semi-surrealist parody by France's most original animator. A splendid, nonsensical farce.

- 3** Wednesday, December 14, 1960 Fashion Industries Auditorium
Sunday, December 4, 1960 Beekman Theatre
Sunday, December 11, 1960 Murray Hill Theatre

The Criminal Life of Archibaldo de La Cruz

Luis Bunuel, one of the greatest directors of our day, continues his investigation of psycho-sexual aberrations and false moral values in one of his most daring works: a uniquely disturbing satire on psychological murder dramas, based on the 'confessions' of a would-be mass murderer, complete with sex, sadism and a sardonic 'happy end'. The sensation of Paris and London, this black comedy is one of the strangest ever released by a commercial studio. Ridiculing both its characters and its audience, the film's sophisticated ambiguities and serio-comic morbidity have so far prevented its commercial release: its critical fame, however, is already assured.

"A macabre comedy, loaded with shock portions and erotic symbolism, carried out with a successful tongue-in-cheek attitude." Variety
American premiere of subtitled version, prepared by Mr. Bunuel for Cinema 16.

The Murderers of Anne Frank

A Cinema 16 Special
Controversial East German documentary featurette, banned in several countries, proclaims—by means of sensational hidden camera sequences and documents—that Anne Frank's murderers are prospering in West Germany today.

MEMBERSHIP RATES

Early enrollment is advised due to limited seating capacity.

Special introductory offer: We are so sure you will enjoy our programs that we will refund your membership fee in full within 30 days after your first show, if you are not satisfied, and you will have attended the screening as our guest.

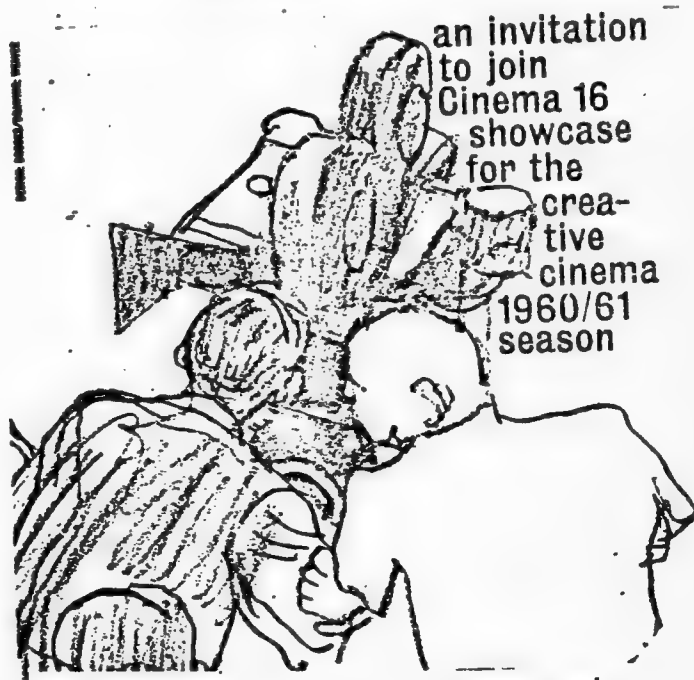
Wednesday Series	\$16.50 each	Yearly membership Any two memberships Any five or more memberships
	14.50 each	
	14.00 each	
Sunday Series	16.50 each	Yearly membership
	no other rates apply	

Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

Membership fees and contributions are tax-deductible.

CINEMA 16

175 Lexington Avenue, New York 16, New York, Murray Hill 9-7288, incorporated as a non-profit cultural society under state and federal laws.



- 4** Wednesday, January 11, 1961 Fashion Industries Auditorium
Sunday, January 8, 1961 Beekman Theatre
Sunday, January 15, 1961 Murray Hill Theatre

A Festival of International Prizewinners from Germany

in cooperation with Federation of German Film Producers. American premieres.

Fashion in the City Sleek, erotic, stylish, filled with beautiful girls; the magic world of fashion as pretext for stunning avant-garde pyrotechnics.

Who Wants to Be a Soldier? A symptomatic, anti-militarist plea.

Carl Orff: Music for Children Exciting experiment in progressive education — creative self-realization through free rhythm and melodic improvisation — moves hypnotically on the level of subconscious revelation.

The Magic Tape Six 1960 International Awards; a dazzling film achievement offers constant visual excitement and startling experimental techniques.

Patience Erotic 'Kitsch' postcards, satirically used, offer self-critique of German conformism and petty bourgeois values.

Salinas Harvest of salt: Incisive, almost lyrical film of severe classic beauty and form; a model of creative film making.

Rhythm of the Part Restless tour-de-force of realistic images in rhythmic montage concentrates movement, color and sound into 'visual music.'

Key Around the Neck A critique of the Swedish welfare state, debatable, stimulating and, for America, disquieting.

- 5** Wednesday, March 15, 1961 Fashion Industries Auditorium
Sunday, March 12, 1961 Beekman Theatre
Sunday, March 19, 1961 Murray Hill Theatre

Butterflies Do Not Live Here

A Cinema 16 Premiere
A poignant and harrowing study of the paintings and poems of Jewish children in the Terecin concentration camp, produced in illegal art classes during their imprisonment and accidentally recovered after the war, years after their youthful creators had perished in the gas chambers. An authentic document of our age. A Rembrandt Films release.

The Council of the Gods

A Cinema 16 Premiere
This harp-hitting propaganda film, generally considered East Germany's most important production to date, provides a memorable glimpse into Communist mentality and world view, as it probes in compelling plot developments the moral and human dilemmas of a German scientist under Hitler and the Occupation, raises the question of individual responsibility; and indicts German Big Business for its collaboration with Hitler and America. Despite its propagandistic one-sidedness, the film manages to raise disquieting questions.

Complete English subtitles. A DEFA production by Kurt Maetzig, based on a story by the noted German author Friedrich Wolf. Music by Hanns Eisler.

Programs 6 and 7 will be announced in February 1961.

SPECIAL EVENTS

In addition to the 7 regular showings . . . free to members, held only at Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below . . . Wednesday members attend at their regular time; Sunday members may attend either performance.

Bed and Sofa

(November 9th)

Alexander Room's legendary 'lost' masterpiece of the European film, cited in all histories of the cinema, in one of its rare showings. A penetrating and forthright study of unconventional sexual mores in early Soviet Russia, set against the background of the housing shortage. Because of its subject matter, this film suffered from even more restricted distribution than other Soviet films. "An unequalled instance of pure psychological and intimate representation of human character." *Rutha, The Film Till Now*

Festival of French Prizewinners: Program 2

(December 7th)

The Statues Also Die First opportunity to view Alan Resnais' (*Hiroshima, Mon Amour*) long-banned documentary of the achievements and the degradation, under colonialism, of African Negro art. Exclusive U.S. presentation.

Ballade Chroma Two children transported into the exotic world of 19th Century lithographs and then into Miro's iridescent universe.

Diagnostic CIV Unbelievable complexity of a modern open-heart operation, seen as profoundly human achievement. A work of film art.

The Forgotten Men Acute and often shocking ethnographic study does not flinch in its uncompromising portrayal of Stone Age men in our time.

My Jeanette and My Friends Folksongs frame warm vignette of lives, loves and celebrations of poor impoverished peasants working in mines near Avignon.

The 1960 Creative Film Award Winners

(January 25th)

selected by a distinguished jury; co-sponsored by Creative Film Foundation

Inner and Outer Space A magical and immense journey. (Breer)

Odds and Ends Eminent rationalist talks himself into a corner. (Belson-Conger)

A Movie A pessimistic comedy of executions, catastrophes and sex. (Connor)

A Trip Cows, trains, tunnels, birds—but no camera. Irresistible. (D'Avino)

Life Lines Abstract art and nude in dynamic counterpoint. (Emshwiller)

Science Friction Non-verbal political satire, ominous and comical. (Vanderbeek)

Transformation Colorful evolutions of spontaneous abstractions. (Emshwiller)

May 2, 1960 Caryl Chessman's execution. (Preston)

Der Untertan (The Vassal)

(February 1st)

American Premiere. The subtle psychological and emotional evolution of a subservient young man into a full-fledged reactionary leader, ruthless and slightly ludicrous, provides Wolfgang Staudte with an opportunity to savagely attack German Super-Patriotism, military ideals and authoritarian values. A highly revealing and interesting work, this East German production is based on a novel by Heinrich Mann (author of *The Blue Angel*). Complete English titles. "The direction is powerful, biting and sustained; the acting and photography on a very high level indeed!" *The British Film Institute*

Four Families

(February 15th)

Japan, France, Canada, India: Provocative anthropological discussion film, with Margaret Mead, contrasts identical episodes in child rearing—bathing and feeding, attitudes toward physical affection, parental authority, religious rituals—in 4 divergent cultures, as recorded in authentic documentary footage; and discusses their possible psychological effects on individual personality and national characteristics.

Also: **I Was a 90-Pound Weakling** Unwittingly hilarious, unrehearsed interviews with muscle builders, Yogis, vibrating equipment manufacturers and assorted faddists offer delicious self-expose and perceptive social comment.

The Late Mattia Pascal

(March 1st)

Rare screening of the legendary prototype of highbrow cinema, L'Herbier's bizarre adaptation of Pirandello's story of a man who—searching for absolute freedom—is unexpectedly given an opportunity to exercise it. Mad and mysterious, filled with Chaplinesque humor and semi-surrealist tragedy, this utterly unpredictable adventure in ambiguous freedom, conceived by an arch-skeptic, erupts in a paradoxical denouement.

Screening of 1961 Flaherty Award Winners

(March 29th)

One of our most popular annual events, co-sponsored by City College: 1961's best documentaries as selected by a distinguished jury.

Restricted Medical and Scientific Films

(April 26th)

Frisian Conjoined Twins The famed study of Siamese twins.

Red River of Life A memorable film, full of visual excitement and mystery, records—for the first time, live—the inside of a human heart.

Thinking Machines Mechanical mouse learns by trial and error; IBM computer plays chess; machine recognizes shapes.

Warning in the Dark How the blind 'see' obstacles without touching them.

Intra-Uterine Movements of Foetus Unprecedented Japanese scientific film photographs the live embryo within the mother.

Robert Wise Introduces 'The Setup'

(May 17th)

The distinguished director of *I Want to Live*, *Odds Against Tomorrow*, *Executive Suite*, *The Day the Earth Stood Still*, and the forthcoming *West Side Story*, analyzes one of his best works, a masterpiece of film realism, noteworthy for its visual strength and complex editing. Despite its brutal fight sequences, this chillingly accurate work emerges primarily as a dramatic paraphrase on human aspirations and illusions, as it follows the tragedy of an aging prizefighter in a world of corruption, non-feeling and squalor. Based on Joseph Moncure March's noted poem of the Jazz Age, the entire film covers the space of an hour. With Robert Ryan, Audrey Totter.

Chartered Plane Excursion to Venice Film Festival

and International Art Biennale will be organized next August at approximately half the usual fare. For members only.

She wrote, produced, and starred in SEX, THE VIRGIN MAN and DIAMOND LIL - and each one of them landed her eventually in the courts. Paramount imported her to Hollywood for a role in NIGHT AFTER NIGHT, a successful coup. By 1933, when she was 40, and this film was made, she was sure-fire box-office, and appeared subsequently in such films as CATHERINE WAS GREAT, COME ON UP, PLEASURE MAN, THE WICKED AGE, THE DRAG, MY LITTLE CHICKADEE, BELLE OF THE NINETIES, I'M NO ANGEL, GOING TO TOWN, EVERY DAY'S A HOLIDAY and others. Thanks to her endless career, eternal youth, insatiable flair for headlines, Miss West is well known to even the youngest filmgoer today; her place in history - as a genuine folk-heroine and an American institution - is secure.

A PLACE IN THE SUN Czechoslovakia, 1959 (6 minutes)

A Studio for Trickfilms Production, Prague. Scenario and Directions: Frantisek Vystrelil. Music: Vlasta Hala. A George K. Arthur release.

Special pre-release presentation by courtesy of George K. Arthur

Practically unknown in this country, the animated and puppet films from Czechoslovakia are world-famous and have garnered prizes at all international film festivals. This outstanding work by one of the younger and newer Czech directors provides a startling example of the high level of this country's production. Employing stylized drawings of the most primitive kind - intentionally resembling a child's drawings - this international prizewinner also utilizes relentless rhythmic progression and simple visual symbols to convey its message.

SPECIAL ANNOUNCEMENTS

TWO SUNDAY SERIES SOLD OUT; WE ADD NEW SUNDAY SERIES AT MURRAY HILL (same programs, different dates). 1st performance (Mac West); November 6th. Tell your friends; they may wish to join this series.

MEMBERSHIP CAN BEGIN WITH ANY PERFORMANCE and continues for a full year thereafter; tell your friends that nothing is lost by joining after the season begins.

IN ORDER TO AVOID OVERCROWDING AT SPECIAL EVENTS, we suggest that Sunday members, especially, attend the 9:30 PM (rather than the 7:15) show. Wednesday 7:15 members who wish to attend at 9:30 PM for better seats, may do so and will be admitted without waiting. This suggestion is occasioned by the fact that we consistently sell more 7:15 than 9:30 PM memberships.

GUEST TICKETS ARE NOT VALID AT SPECIAL EVENTS nor are they valid at all of the regular events; consult YOUR guest ticket for details.

FILM BOOKS AND MAGAZINES AT SUBSTANTIAL SAVINGS are available at our literature table in the lobby. Be sure to visit it on your way out.

10% DISCOUNT ON FILM RENTALS IS AVAILABLE TO MEMBERS on all films distributed by Cinema 16 for home or club showings. These films constitute the most comprehensive library of experimental and independent films in America. They can be run ONLY on 16mm sound projectors. For free catalog, write: Cinema 16, 175 Lexington Avenue, New York 16, N.Y.

CINEMA 16 FILM NOTES 1960/1961

Season 14 - Program 1 - October 1960

WELCOME TO CINEMA 16 !

This being our 14th season, it seems reasonable to assume that Cinema 16 fills a specific and continuing need in the cultural life of the city. Cinema 16 is the "Off-Broadway" of the cinema .. the "Little Mag" of the film world. Its only ambition is to search out the creative, the artistic, the experimental; its only goal to be the showcase for new directions in the cinema.

Here are the kind of films you will see at Cinema 16 which your neighborhood theatre does not or cannot show:

1. Legal and censorship regulations prevent theatrical showing of many outstanding films, including restricted Government films, psychological or medical studies, foreign and American feature films, independent and avant-garde work.
2. Boxoffice considerations prevent theatrical showing of many worthwhile films because they are considered too controversial, too high-brow, too educational or too experimental.
3. Practically none of the theatres show 16mm films, thereby excluding the vast majority of contemporary documentary, psychological, art, scientific, avant-garde and independent film work produced in this country and abroad.
4. In theatres, the short is treated as an appendage to the feature. It is almost never advertised and you never know where a good short may be playing.

At Cinema 16, however:

1. Censorship or boxoffice considerations do not apply, since we operate as a private, non-profit membership society of adults.
2. The short is the guest of honor, since we have found at least as much "film art" in shorts as we have in features.
3. 16mm films are shown as well as 35mm films.
4. A continuing opportunity is offered you to compare the best films of yesterday with the favorites of today and the promising film makers of tomorrow.

At Cinema 16, we believe in the active rather than the passive spectator. We address ourselves to adults, not to a vast undifferentiated audience. We welcome controversy instead of avoiding it. We cater to the intellectually curious who want stimulation, not to the mentally tired who require routinized entertainment.

This is why there is a need for a Cinema 16 .. for an independent, and non-commercial showcase. This is why we exist; and this is also why, we fondly believe, you have given us your support over the years and will continue to do so for many more to come.

Amos Vogel

HOW TO MARRY A PRINCESS

Rumania, 1959

(30 minutes)

A Studio for Trickfilms Production, Bucarest. Scenario and Direction: Ion Popescu Gopo. Camera: Aurel Samson. Animation: Liviu Ghigort. Music: Dimitru Capoianu. A George K. Arthur release.

Special pre-release presentation by courtesy of George K. Arthur

The foremost film-maker in Rumania today is Ion Popescu Gopo, whose works have won major awards at most of the leading international film festivals. His best production to date is the present film, a flamboyant parody of the classic medieval fairytales, complete with princess, shepherd and dragon, and told in a combination of animated and live action. A prologue (in animation) tells the standard fairytale; the subsequent "live" film - employing a variety of cinematic devices and tricks - demolishes it with love and much sophistication.

SHE DONE HIM WRONG

U.S., 1933

(67 minutes)

Adapted by Harvey Thew and John Bright from the play "Diamond Lil" by Mae West. Directed by Lowell Sherman. Music and Lyrics by Ralph Rainger. Photographed by Charles Lang. With Mae West, Cary Grant, Gilbert Roland, Noah Beery, Rafaela Ottiano, David Landau, Rochelle Hudson, Owen Moore, Fuzzy Knight. A Paramount release (1933).

"The Hollywood product at its vital best - perfect pace, brilliant execution, robust approach to and attack upon a simple subject, and a perfect vehicle for that original screen personality, Mae West," wrote Iris Barry in the Museum of Modern Art Bulletin for June, 1933. The passage of time has brought no reason to elaborate this verdict, since this legendary film and its star retain all their original vitality. But the significance of the film extends further: not only did it provide the vehicle that made Mae West world-famous; not only did it once and for all destroy Hollywood's confession-tale heroines in its cynical view of life and lust; it also provided the proverbial "last straw" leading to the stringent enforcement of the Hollywood "Code" which - until then - had existed only "on the books."

"The spirit of revaluation expressed in films of the 30's was apparent also in the revaluation of domestic and personal relationships. Under more realistic and non-sentimental examination, love and sex became less passionate and less exotic, less neurotic and 'escapist'; it became rather a funny business, a healthy affair, to be enjoyed readily and viewed lightly. The covert philandering and teasing of the jazz age was gone from pictures. Sin was taken out of sex; fun put in its place. Love was interpreted as a natural endowment of both sexes, to be openly enjoyed or ignored, now a pleasant passion rather than an upsetting one.

"The pre-war generation had its vamp, Theda Bara; the post-war jazz period had its woman of the world, Gloria Swanson, and its flaming youth, Clara Bow; and the depression gave birth to Mae West. In Mae West is summed up the same absence of sentimentality, the same hardness, violence, and vulgarity that is personified in James Cagney. In her way she symbolizes, in sexual terms, the state of mind of the post-war, post-Freud, intra-depression generation. Waving aside the old convention that sex is the handmaid of sin - the basis of all man-and-woman films since Theda Bara days - she has represented the common denominator of attitudes toward sex in the thirties.

"Mae West has neither inhibitions nor illusions. When she wants love, she goes after it. Direct, aboveboard, without subtlety, she goes no further in innuendo than 'Come up and see me sometime.' But her tone, her roving eyes, her large bosom and swaying hips, make the invitation gleeful, unsentimental, and plain. She is as far removed from Pollyanna innocence as she is from the suffering 'pain-of-it-all' school."

Lewis Jacobs, THE RISE OF THE AMERICAN FILM

"It was her honesty that brought instantaneous, universal success to Mae West. The 'heroine' of *She Done Him Wrong* (1933) and *I'm No Angel* (1934) made a bid for no one's tears. Far from reforming in the last reel after the manner of the confession gals, the final fade-out found her wealthy, wicked, and beloved. As for her 'reputation', 'It's not the men in my life that worry me,' says Miss West, 'it's the life in my men.' It was precisely this irreverence which brought about the downfall of Mae and her school. The middle-classes had borne with Hollywood's implied criticism of their institutions during the economic crisis, perhaps because they themselves felt critical of a society which seemed to be collapsing around them. But the New Deal had (mistakenly) given them the hope that the road forward was to be the road back, and they made haste to repair the breaches in the facade of the American tradition. What was coming out of Hollywood irritated and dismayed them. Just as in the case of the gangster film three years before, there slowly gathered during 1933 and 1934 a sentiment in the church, social and business organizations to use their power to muzzle and repress the screen - or better still, to direct its popular vitality toward more sanctioned goals. The result was the Legion of Decency and the "Code".

"A 'Production Code' had been compiled by the Hays Organization as early as 1927 from the rulings of the six State censor boards, but had chiefly been more honored in the breach than in the observance. Now it was revived and rewritten, reputedly with the aid of the Catholic hierarchy, and the studios agreed to be guided by it. A branch of the Hays Office, headed by the prominent Catholic layman, Joseph I. Breen, was established in Hollywood to pass judgment upon all scripts; none rejected by Breen could be produced until it was changed to meet the requirements of the Code. These were significant. Designed primarily to geld the sexual content of films, they also forbade criticism of humor aimed at the cloth, the bench, the armed services or 'the accepted canons of American morality.' The Code has straitjacketed Hollywood ever since."

Richard Griffith, THE FILM TILL NOW

It was the censors who insisted on changing the title from *DIAMOND LIL* to *SHE DONE HIM WRONG*. Other changes in the script from the original 1928 theatrical play are few. The white slavery angle is thinly disguised; Diamond Lil becomes Diamond Lou; the swan bed is in, but for a flash only, with Mae "doing her stuff" on the chaise lounge instead; the Salvation Army boyfriend in the play becomes just a Bowery missionary.

MAE WEST was born on Welfare Island, the daughter of the one-time lightweight champion Battling Jack West, in 1893. She made her theatrical debut at the age of five and never left the stage since (except for a brief, two-year period in school between the ages of 11 and 13, when she was 'too old to do kid parts and too young for juveniles'). At the age of 19, she was already a star, billed to compete with dancer Eva Tanguay. In the wake of hectic cross-continental tours, she left enthusiastic audiences, broken hearts and a public image of a tempestuous personality practically unrivaled. Her thespian activities ran her afoul of The Law, and for many years, she made headlines with a regularity which might have discouraged a less sturdy soul. But notoriety proved no deterrent to her artistic pilgrimage.

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CINEMA 16 FILM NOTES 1960/1961

Season 14 - Program 2 - November 9, 1960

Musical accompaniment arranged and performed by Arthur Kleiner.

CHESS FEVER Soviet Russia, 1925 (27 minutes)

Produced by Mezhrabpom, Moscow. Directed and written by Vsevolod Pudovkin and Nikolai Shpikovsky. Camera: Anatoli Golovnya.

During a pause in the shooting of Pudovkin's first film, he was asked to make a topical comedy on the International Chess Tournament being held in Moscow. The catch was that one could not ask the contestants, least of all the great Capablanca, to act in a comedy. Shots of Capablanca, taken by a supposed press photographer, were brought to the cutting - table with shots of other actor's hands and of objects, and, a minor role was thus "created" out of previously unrelated pieces of celluloid. This as well as the entire action and editing of the film reflect the advanced filmic theories of Pudovkin's great teacher, Kuleshov.

BED AND SOFA Soviet Russia, 1926 (80 minutes)

Produced by the First Studio, Sovkino, Moscow. Direction: Abram Room. Scenario: Victor Shklovsky and Abram Room. Source: F. Komanov. Camera: Grigori Giber. Assistant Director: Sergei Yutkevich. With Ludmila Semyonova, Nikolai Batalov, Vladimir Fogel.

This almost legendary masterpiece, cited in all histories of the cinema, is only now becoming more widely available. Hampered by its subject matter, its circulation was even more restricted than that of other Soviet films.

From the beginning, the Soviet cinema had been looked upon by the state as the most powerful existing propaganda medium. State-financed and state-controlled, it set definite limits to the activities of its producers. Yet, in the early twenties the absence of narrowly defined bureaucratic directives gave the artist a certain amount of freedom to experiment within the framework of "propaganda for the new society" and led to many remarkable advances in film theory and technique. The increasing totalitarianism and bureaucratization of the regime, however, soon wiped out whatever limited artistic freedoms had existed.

Room's film represents an interesting borderline case: an artist at the height of his power, seemingly unhampered, yet ultimately frustrated by the artificial introduction of a crude propaganda motive. In this case, it was the reversal in Soviet policy concerning abortions which occurred at the time the film was being produced. Until 1926 abortions for medical or personal reasons had been legal. After that date, a determined anti-abortion drive set in, together with a corresponding emphasis on the importance of child-bearing. This is reflected in the film.

Paul Rotha in the standard work *THE FILM TILL NOW* distinguishes between the "left" and the "right" wing of Soviet film producers and continues:

"In contradistinction to the work of the left-wing directors (Eisenstein, Pudovkin, Trauberg, Kuleshov) whose principal interest lies in technical methods of construction and expression of content, the characteristic of the right-wing is the sociological purpose of their productions. Predominant in this group is Abram Room, who is a psychologist director interested in the exposition of the interplay of emotions between an intimate group of persons. He is inclined to approach the narrative situations in his films through the reactions of the participants, bringing their inner thoughts to the attention of the spectator by a careful photographic selection of their small, possibly insignificant, outer actions. Room suppresses the environment of the narrative, except where it can emphasize the human relationship, and employs external objects only when they are of direct consequence to his characters. From a psychological point of view, Room seems primarily absorbed in the psychological and physical attitude of men towards women. This was the thematic basis of his best-known film, the notorious *BED AND SOFA*....

....The sociological theme of this film was in sympathy with the general movement to raise the social level of women by the frank realisation of masculine selfishness. Room took the narrative of a husband, his wife, and another man, of universal consequence, and placed it in an environment of Moscow during the housing shortage problem. Out of the peculiar circumstances arising from the nature of the environment, he contrived situations that lent themselves to an expression of his motive. He carried the first two-thirds of his treatment of the eternal triangle with almost perfect direction, until at that point at which a decision had to be made in order to carry the moral content, he descended to a sentimental and banal motherhood feeling on the part of the wife, thereby destroying the intensity of the drama, but achieving his sociological motive. Moreover, it was apparent that this sudden discrepancy, providing a weak conclusion to an otherwise brilliant film, was due to a concession to the policy of the producers, to wit the discouragement of abortion in the U.S.S.R. Aesthetically speaking, it was neither the logical nor natural ending for the first two-thirds of the film. Had *BED AND SOFA* been finished from the opposite point of view, I believe that it would have been one of the greatest films yet made. The mental understanding that controlled the direction of the earlier portions was amazing. The emphasis of contrasted moods, of space and compression, of sense of humour and depression, was conveyed to the spectator with tremendous psychological knowledge. There was no gesture, however small, which had not supreme significance in revealing the inner workings of their minds. The construction of the situations was perfectly contrived, the continuity having a smooth fluidity that enveloped the spectator. The balance of the scenario and the arrangement of the alternating incidents were masterly. Technically, the cutting was as good as to be almost unnoticeable. I suggest that despite the failure of the concluding sequences, *BED AND SOFA* was an unequalled instance of pure psychological, intimate, cinematic representation of human character."

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IN ORDER TO AVOID OVERCROWDING AT SPECIAL EVENTS
we suggest that Sunday members, especially, attend the 9:30 PM (rather than the 7:15) show. Wednesday 7:15 PM members who wish to attend at 9:30 PM for better seats, may do so and will be admitted without waiting. This suggestion is occasioned by the fact that we consistently sell more 7:15 than 9:30 PM memberships and that Sunday members, too, attend special events thereby adding to the attendance totals..

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CINEMA 16 FILM NOTES 1960/1961

Season 14 - Program 3 - November 1960

A FESTIVAL OF INTERNATIONAL PRIZEWINNERS FROM FRANCE

presented in cooperation with Unifrance. American Premieres. Program 1

Over the years, French shorts have consistently garnered prizes at all major international festivals. Yet, the economics of the film business and the conservatism of exhibitors, have combined to keep most of these films from the American public. This festival represents a joint effort by the French industry and Cinema 16 to correct this situation.

The high quality of French shorts is traceable not merely to the available talent but very definitely to the sizable financial support given to producers by the French government as well as to the existence of national awards (such as the Jean Vigo and Louis Delluc awards) providing both money and prestige. In addition, double bills are forbidden in France, thereby strongly encouraging the exhibition of shorts. More than 100 companies produce shorts, about 125 films annually. Many of these are the work of young movie enthusiasts and graduates of France's famed "Institut des Hautes Etudes Cinematographiques". Thus, unlike the situation here, an opportunity is available to young film makers to both train themselves and produce works of lasting importance. Many of the leading members of the "New Wave" entered feature production in this manner.

Since it is manifestly impossible to show a "representative cross-section" of a nation's production that reaches more than one-hundred films a year, we are instead presenting a sampling of France's prizewinning shorts, spread over two Cinema 16 programs, of which the present is the first.

The order of the films on this program is subject to change

DRAGON OF KOMODO (Dragon de Komodo) 1958 (16 minutes)

A Casanova-Rodriguez Production for Pavox Films. Direction & Camera: Georges Bourdelon. Editing: Francine Grubert. Music: Georges Delarue.

Ten years ago, a strange animal was discovered on Komodo, one of the islands of the Lesser Sundas near Java. One of the rare, and certainly one of the more extraordinary survivors of prehistoric times, this giant lizard-which can reach a length of 20 feet and a weight of 900 lbs. - is covered with scales, has enormous claws, teeth that can break bones, and appears to be entirely deaf. It is now protected by Museums of Natural History throughout the world.

SIMENON 1958 (25 minutes)

A Son et Lumiere Production. Directed by Jean-Francois Hauduroy. Camera: Pierre Goupil. Music: Philippe Arthuys.

An interesting attempt to portray the process of conception and gestation of a new novel cinematically, allowing us not only to observe the unorthodox and compulsive work habits of one of today's most prolific novelists, but also to "live" with the characters of the novel during the period of their formation.

LOVERS AND CLOWNS (Tant Qu'il Y Aura des Betes) 1956 (22 minutes)

Societe Franco Britannique Production. Directed and photographed by Jules Brassai. Music: Louis Bessiere. A George K. Arthur release.

Diploma of Merit, 1956 International Film Festival Edinburgh. Special Award, 1956 Cannes International Film Festival. A first film by Jules Brassai - writer, painter, sculptor and one of the great photographers of the world, taken at the famed Vincennes wild-life sanctuary where animals are kept in surroundings closely resembling their own natural habitats. This is the first American showing of the original version.

THE STRUGGLE AGAINST THE FROST (La Lutte Contre Le Froid) 1959 (13 minutes)

A Son et Lumiere Production, directed by Henri Gruel. Camera: Marcel Verdier and Julien Pappe. Music: Henri Gruel.

Henri Gruel is one of France's most prominent animators. The present work is a satire on instructional and didactic films, original in concept, structure, and execution. Live action, animation, speeded-up motion and other camera tricks are utilized; the prevailing mood is one of glorious irreverence.

FORBIDDEN BULLFIGHT (La Corrida Interdite) 1958 (9 minutes)

A SINPRI production by Denys Colomb de Daunant. Music: Daniel Lesur.

One of the few films to convey the mystique of the rite in emotional and visual rather than intellectual and verbal terms. The conception is lyrical, dreamlike and poetic; the filmic progression is choreographic; the beauty and, more importantly, the terror of the 'corrida' are evoked in hallucinatory images created by that most simple and possibly most effective of cinematic devices: slow motion.

PROVIDED ONE IS INTOXICATED (Pourvu Qu'on Ait L'Ivresse) 1958 (19 minutes)

Les Films Armorial release of Jean-Daniel Pollet production, directed by Mr. Pollet. Camera: Jacques Durr. Music: Claude Bolling.

First Prize Venice 1958. Much praised in Europe, this was the first film of 22-year-old "New Waver" Pollet, shot entirely on location and using no professional actors. Much of the film is candid; other scenes are staged, but the protagonists, says Pollet "merely re-enacted the roles they play in real life, sometimes without realizing it themselves". The film portrays the experiences of a shy young North African, in a Paris dance hall and then in another locale where he 'crashes' a wedding party at which the guests, according to prevailing custom, wear masks.

"With no dialogue, the film manages with surprising ease the difficult and delicate task of being genuinely moving without falling into the trap of sentimentality. The maturity and depth of compassion evidenced by Pollet in this short promise much for his future films".
The New York Times

SIX THOUGHTS FROM LUIS BUNUEL

1) In none of the traditional arts is there such a wide gap between possibilities and facts as in the cinema. Motion pictures act directly upon the spectator; they offer him concrete persons and things; they isolate him, through silence and darkness, from usual psychic atmosphere. Because of all this, the cinema is capable of stirring the spectator as perhaps no other art. But as no other art, it is also capable of stupefying him. Unfortunately, the great majority of today's films seem to have exactly that purpose; they glory in an intellectual and moral vacuum. In this vacuum, movies seem to prosper.

2) Mystery is a basic element of all works of art. It is generally lacking on the screen. Writers, directors and producers take good care in avoiding anything that may upset us. They keep the marvelous window on the liberating world of poetry shut. They prefer stories which seem to continue our ordinary lives, which repeat for the umpteenth time the same drama, which help us forget the hard hours of our daily work. And all this, of course, carefully watched over by traditional morals, government and international censorship, religion, good taste, white humour and other flat dicta of reality.

3) The screen is a dangerous and wonderful instrument, if a free spirit uses it. It is the superior way of expressing the world of dreams, emotions and instinct. The cinema seems to have been invented for the expression of the subconscious, so profoundly is it rooted in poetry. Nevertheless, it almost never pursues these ends.

4) We rarely see good cinema in the mammoth productions, or in the works that have received the praise of critics and audience. The particular story, the private drama of an individual, cannot interest - I believe - anyone worthy of living in our time. If a man in the audience shares the joys and sorrows of a character on the screen, it should be because that character reflects the joys and sorrows of all society and so the personal feelings of that man in the audience. Unemployment, insecurity, the fear of war, social injustice, etc., affect all men of our time, and thus, they also affect the individual spectator. But when the screen tells me that Mr. X is not happy at home and finds amusement with a girl friend whom he finally abandons to reunite himself with his faithful wife, I find it all very moral and edifying, but it leaves me completely indifferent.

5) If it were possible for me, I would make films which, apart from entertaining the audience, would convey to them the absolute certainty that they DO NOT LIVE IN THE BEST OF ALL POSSIBLE WORLDS. And in doing this I believe that my intentions would be highly constructive. Movies today, including the so-called neo-realist, are dedicated to a task contrary to this. How is it possible to hope for an improvement in the audience - and consequently in the producers - when every day we are told in these films, even in the most insipid comedies, that our social institutions, our concepts of Country, Religion, Love, etc., etc., are, while perhaps imperfect, UNIQUE AND NECESSARY? The true 'opium of the audience' is conformity; and the entire, gigantic film world is dedicated to the propagation of this comfortable feeling, wrapped though it is at times in the insidious guise of art.

6) Octavio Paz has said: "But that a man in chains should shut his eyes, the world would explode." And I could add: But that the white eye-lid of the screen reflect its proper light, the Universe would go up in flames. But for the moment we can sleep in peace: the light of the cinema is conveniently dosified and shackled.

CINEMA 16 FILM NOTES 1960/1961

Season 14 - Program 4 - December 1960

THE MURDERERS OF ANNE FRANK East Germany, 1958 (20 minutes)

VEB-DEFA Production. Direction: Joachim Hellwig. Music: W. Hohensee.

This controversial East German documentary claims - by means of hidden camera sequences and documents - that many of those responsible for the death of Anne Frank are prospering in West Germany today. Cinematically, the film is clearly in the tradition of propagandistic documentaries; while presumably highly rationalist in tone and argument, it actually utilizes emotional involvement skillfully, both by means of harrowing concentration camp footage, as well as by the very effective device of hidden-camera shots, to back its allegations. In addition, its determination to broaden the attack from individuals to the West German state as such remains open to question and is answered not by the film (as it should be) but by the spectator's prior political allegiances. As with all propaganda films, it must be analyzed not merely in terms of what it shows but also what it omits; in this case, the well-known utilization of high ex-Nazi officials and leading Nazi atomic scientists also in East Germany. One might also speculate on the possible fate of a West German cameraman photographing these leading ex-Nazis in East Germany, a feat which apparently remains still possible in 'fascist' West Germany. The clearly propagandistic intention of the film even extends to the "fabrication" of a West German newspaper stand, displaying almost exclusively right-wing and semi-fascist newspapers; this presumably "documentary" shot bears no semblance to actual West German newspaper displays.

Originally titled "A DIARY FOR ANNE FRANK", the film was banned in England, "unless all shots and comments showing 'live people' as well as certain of the concentration camp shots are removed". It is interesting to note that Dr. Globke, prominently mentioned in the film as State Secretary in Adenauer's government, has since resigned his post amidst widespread public furore, caused partly by this film.

THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ Mexico, 1955 (90 minutes)

AGSA production, directed by Luis Bunuel. Screenplay: Luis Bunuel and Eduardo Ugarte Pages; inspired by a play by Rodolfo Usigli. Camera: Agustin Jimenez. Music: Jorge Perez. With: Ernesto Alonso (Archibaldo); Miroslava (Lavinia, the mannikin); Rita Macedo (Patricia); Jose M. Linares Rivas (William Cornwall); Ariadne Welter (Carlotta).

Luis Bunuel is unquestionably one of the greatest artists and one of the most uncompromising creators the cinema has produced. His manifold achievements, his constant and amazing changes of style and technique, his profound seriousness, his deeply moral (and frequently misunderstood) commitment mark him both as one of the cinema's most outstanding avant-gardists and humanists.

Born in Aragon, his first film, *UN CHIEN ANDALOU*, and one of his most famous, was made in 1928 in Paris, with Salvador Dali, followed two years later by the even more celebrated and notorious *L'AGE D'OR*. The brilliant surrealism of these two masterpieces was superseded in his next film *LAND WITHOUT BREAD* (made five years later in Spain) by a harrowing and unsparing documentary style. Thereafter he came to the U.S. at the invitation of Chaplin, left for Spain, and returned to the U.S. after the fall of the Loyalist government to work at the Museum of Modern Art. He left the Museum under somewhat mysterious circumstances, and went to Mexico where he has remained since 1945, producing a series of films which have established his international fame even more securely: *LOS OLVIDADOS* (The Young and the Damned), *EL, ROBINSON CRUSOE*, *THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ*, *THE NAZARIN* and a host of others.

ARCHIBALDO is surely one of the strangest films released by a commercial studio. A satire on psychological murder dramas, it comes complete with sex, sadism and a sardonic "happy end" and reflects the same passions, compulsions and concerns that have motivated Bunuel throughout his career. Its production must, at least in part, be attributed to its country of origin. As Bunuel puts it, "even in Europe I could never have made such films as *EL*, *LOS OLVIDADOS* or *THE NAZARIN*". The anti-clerical and anti-puritanical climate which has, at least to some extent, persisted since the Mexican revolution has contributed to Bunuel's freedom, as has an unusual tolerance for social criticism. Likewise, Bunuel is one of the few directors fortunate enough to find producers who enable him - in addition to producing "commercial" films - to also direct works more in consonance with his needs as a creative artist. The result, in this case, has been "a brilliant and uniquely disturbing comedy of murders", as the British magazine *SIGHT AND SOUND* put it, "in twenty-five years' time we shall probably look at this most daring work with as much astonishment as now at '*L'AGE D'OR*'".

Bunuel was obligated to make a film from a play by Rudolfo Usigli, *ENSAYO DE UN CRIMEN* (Attempt At a Crime). Finding the work unsatisfactory, he used its story largely as a starting point for his own ideas. The film was shot in less than four weeks (Bunuel has shot five of his films in only seventeen days each). In England, it was shown as part of a Bunuel retrospective at the National Film Theatre: "Bunuel introduced it to the audience as a 'comédie noire'; attuned by this time to the Dark Humor as well as the savage seriousness of the director, the audience responded magnificently, receiving both aspects of this macabre work - the disturbing and the absurd - with alert, anarchistic sympathy." Subsequently when the English censors cut the film in thirty-two places and gave it an "X" rating, the English distributor withdrew it altogether. In America, it was exhibited only in Spanish language theatres and, without titles, at the San Francisco Museum of Art's "Art in Cinema" Society. This is the first American showing of a subtitled version, prepared in Mexico for Cinema 16 by Bunuel himself.

The film's atmosphere and ideological argument does not conform to American box-office standards; it is too cynical, too morbid, too serious and too opaque. But Bunuel, who by the superficial is considered the most cynical and corrupt of talents, has, from the beginning, been the sternest of moralists. In *ARCHIBALDO*, he makes fun of the rich, of organized society, the church, sex, Americans and the audience. The fact that Bunuel's social criticism is subtle, complex and passionate may in part explain the obscurity in which *ARCHIBALDO* has remained during the past five and a half years. But while its commercial release has not yet taken place, its critical fame is already assured.

"This, so Bunuel told me, is a typical Mexican 'quickie' - shot on a low budget (fantastically low by our inflated standards) it is, however, in many respects a very remarkable film; a *comédie noire* in which the director may have taken himself more seriously than he originally intended.

"Like all Bunuel's films, it maintains an identity of atmosphere from beginning to end, and in its crucial moments produces the horror which lies behind the farces of life and human behavior. Viewed in relation to the canon of his work, this film confirms a growing belief that the so-called iconoclasm of *L'AGE D'OR*, and the apparently deliberate shock-tactics in many of his films, represent in fact, a quite simple outlook on life - the philosophy, in fact of Luis Bunuel.

"I would suspect - no, I believe - that Bunuel is a very simple man who expresses himself according to his beliefs about human beings and their behavior. He would not accept Gide's *Lafcadio*, but he would create the same character in his own terms; and the *acte gratuit* would become a piece of Bunuel reportage....

"So the reason why *THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ* does not look like a Mexican quickie is simply that Bunuel has filmed one of his ideas; and because he has a supremely logical mind, he has stripped his story of everything except those images which truly concern the matter in hand. You may not agree with the original idea - but you are bound to admire the absolute integrity with which it is carried out in movie terms.

"It is the screen image which counts; and Bunuel often unpredictably, is a master of the screen image. All through this film the camera is placed, casually but correctly, in the obvious position. We are a million miles from Orson Welles, whose positions are only obvious because you know that only Welles would have chosen them. Anyone could choose a Bunuel camera-angle, but few could match him in the building-up of a sequence. He uses a sharp knife. He has never handled a bludgeon.

"This is what makes *ARCHIBALDO* so fascinating. It expresses one simple story idea. It goes straight ahead, sequence by sequence, and it never loiters or takes a wrong turning. It isn't a deep psychological drama and it isn't a whodunit. It just says, 'supposing a small boy grows up to think that he is literally a lady-killer - all because his governess is shot dead before his eyes while he is playing an elaborate musical box given him by his rich and doting parents'.....Well, just supposing. And Bunuel goes right ahead and supposes. That poor chap Archibaldo goes on trying to kill women, and fate and/or coincidence always forestall him.

"It is pathetic and funny, and in a curious way true; because we are all of us trying all the time to adjust our secret personal life to the life we have to lead, and, however 'outré' the plot of this particular film may be, Bunuel's knife is bound to tickle our ribs."

Basil Wright, *Sight and Sound*

Mr. Wright is best known as the director of *SONG OF CEYLON*.

We are indebted to Art in Cinema, San Francisco, and *Sight and Sound*, London, for much of the material used in these program notes.

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Season 14 - Program 5 - December 7, 1960

A FESTIVAL OF INTERNATIONAL PRIZEWINNERS FROM FRANCE

presented in cooperation with Unifrance. American Premieres. Program 2

The English adaptations for the French Festival programs were prepared by Cinema 16; the English narration for Diagnostic CIV, The Forgotten Men and My Jeanette And My Friends will be spoken by Robert Carter.

IMPORTANT ANNOUNCEMENT:

RESNAIS' "NIGHT AND FOG" TO BE SHOWN INSTEAD OF 'STATUES ALSO DIE'

We regret to announce that we are unable to show Alain Resnais' controversial **THE STATUES ALSO DIE**, originally scheduled for this program. Despite their prior agreement, the producers have informed us that the African company which co-sponsored this film deems it 'inopportune' to show it in New York due to the present situation in Africa. Over the past few weeks, Cinema 16, Unifrance and Resnais have interceded with the producers, but to no avail.

However, we are pleased to announce a substitute which more than compensates for this regrettable withdrawal:

Alain Resnais' most famous work prior to 'Hiroshima, Mon Amour':

NIGHT AND FOG
(Nuit et Brouillard)

First American presentation of the original version

This definitive film of the concentration camp universe is a multiple international prizewinner and has already become a classic in its field. Black-and-white excerpts were recently shown on Channel 5 in New York; this is the first showing of the complete, original version, shot in both black-and-white and color.

PLEASE NOTE:

Due to the subject matter and content of this film, we have placed it last on the program and urge those who may not wish to see it to leave when the lights go on for a minute prior to its start, so as not to disturb others by leaving later.

HIROSHIMA, is at once surrealist and cosmic; the huddled corpses are nosed along by a bulldozer; the victims' hair is gathered in heaps. One also recalls the contrapuntal music by Hanns Eisler and the lyrical commentary by the novelist Jean Cayrol, himself a concentration camp prisoner during the war. The film's whole achievement lay in making actual the horror permanently fixed in the immobility of the past; in reminding us that the past is always present like an accusation, that we are all of us, always, capable of our own part in such horrors."

In making this film, Resnais had the support of a French governmental agency concerned with the history of the war-time deportations and had access to archives in both West and East Europe, including the important musei at Auschwitz and Majdanek. Thus the film is authentic from beginning to end; not a single image or document, is faked for the camera. The unbelievable is true. The very objectivity, coldness, understatement and lack of sentimentality make the work the more unbearable. Building deceptively from a modest beginning, it leads to climaxes that are emotionally almost unbearable.

Alain Resnais was born at Vannes in Brittany in 1922. At 21, he entered the Institut des Hautes Etudes Cinematographiques, but left after eighteen months, a rebel against university routine, and became assistant editor and director to Nicole Vedres, with whom he worked on PARIS 1900. After making several 16mm shorts on unknown painters, his 16mm film on VAN GOGH was blown up to 35mm and won an "Oscar". This was followed in 1949 by the art film, GUERNICA; in 1950, GAUQUIN; in 1952, LES STATUES MEURENT AUSSI. His other shorts include TOUTE LA MEMOIRE DU MONDE (1956), NUIT ET BROUILLARD (1956) and LE CHANT DU STYRENE (1958). With his first feature, HIROSHIMA MON AMOUR Resnais is recognized as one of the most remarkable of contemporary talents and innovators.

It never stops surprising this observer to find that movie satire is disproportionately unappreciated by American audiences. Take two good pictures of equal quality: one a romance, the other a satire. The satire will please approximately half as many people.

No matter what the comparison picture is, it will be twice as popular as the satire. This happens with all genres of satire, all levels of audience. From "The Man In The White Suit" to "Calvary Men Thawing" from the magnificent "I'm All Right, Jack" to the Hushy cartoons.

At a Cinema 16 audience the other night, first of the season, two wonderful satires were shown; a mixed cartoon-livestock dealing with commercial action under the title, "Have A Win Under The Skin," the other a political cartoon, "A Place In The Sun." The first came from Romania, where failure hunters used to abound; the other from Czechoslovakia. They were well received, indeed with applause, but not with the appreciation that their attitude and imagination. It does seem that our country, long famous for its wild exaggeration and jocular disparage of humankind, lacks that sharper, more intellectual appreciation of satire. To understand the latter standard from which the satire derives, must be accepted without the slightest question. Perhaps in this country there are too many of us lacking in assurance to be able to feel easy among fluctuations, or even distortions, upward upheavals.

A third item on the Cinema 16 program, Mar West's feature, "Sir Dore Thin Wrong," is notable for the rare, even rarest, suggestion of the unexpected, starting not to mention the idea, but of seeing it say Grant 27 years ago. So slim, so young, so pure. Those were, if one may be permitted to pass over the remembered disillusion, the days. The picture seems so much better now than it did then.

ARCHER WINSTEN

NEW YORK POST

NOVEMBER 21, 1960

Over the years, French shorts have consistently garnered prizes at all major international festivals. Yet, the economics of the film business and the conservatism of exhibitors, have combined to keep most of these films from the American public. This festival represents a joint effort by the French industry and Cinema 16 to correct this situation.

The high quality of French shorts is traceable not merely to the available talent but very definitely to the sizable financial support given to producers by the French government as well as to the existence of national awards (such as the Jean Vigo and Louis Delluc awards) providing both money and prestige. In addition, double bills are forbidden in France, thereby strongly encouraging the exhibition of shorts. More than 100 companies produce shorts, about 125 films annually. Many of these are the work of young movie enthusiasts and graduates of France's famed "Institut des Hautes Etudes Cinematographiques". Thus, unlike the situation here, an opportunity is available to young film makers to both train themselves and produce works of lasting importance. Many of the leading members of the "New Wave" entered feature production in this manner.

Since it is manifestly impossible to show a "representative cross-section" of a nation's production that reaches more than one-hundred films a year, we are instead presenting a sampling of France's prizewinning shorts, spread over two Cinema 16 programs, of which the present is the second.

THE FORGOTTEN MEN (Les Hommes Oublies)

(25 minutes)

Les Ecrans Modernes Production (Fred Tavano). Directed and photographed by Jacques Villeminot. Editing: Yanik Bellon. Music: Guy Bernard. Commentary: Henry Magnan.

Award at Tours

A somber, unflinching ethnographic study of the Pitjantjaras of Central Australia, the last stone age survivors in our time. The film is significant for its refusal to be patronizing; romantic; didactic; or tailored to popular consumption. Even more surprising is its lyrical commentary, difficult to fully convey in the English adaptation. The director is a well-known French explorer-scientist, photographer and author.

MY JEANETTE AND MY FRIENDS (Ma Jeannette et mes Copains)

(22 minutes)

Procinex Production by Robert Menegoz. Scenario, commentary and chanson: J. P. Chabrol. Camera: Andre Dumaitre. Music: Joseph Kosma.

Prix Jean Vigo

Simplicity, verve and warmth characterize these romantic vignettes of the lives, loves and celebrations of poor peasants working in impoverished mines near Avignon. Robert Menegoz has directed other prizewinning shorts, but is best known here for his unusual documentary feature on China, BEHIND THE GREAT WALL, to which, for the New York presentation, the American distributor added assorted artificial aromas.

JOURNEY IN BOSCAVIA (Voyage en Boscavia)

(9 minutes)

Comptoir des Techniciens du Film Production, directed by Jean Herman and Claude Choublier. Special Effects: Arcady. Music: Richard Cornu.

Prix Euse Cohl
Special Award, Venice 1959

The intention of this film is to acquaint us with the gentle soldiery of mythical Boscavia, an army that knows no enemies but spends much of its time marching in formation along goat paths bordered by wild flowers. The drawings are by Bosc, one of France's foremost cartoonists whose work appears in PARIS-MATCH, FRANCE-DIMANCHE, PUNCH and THE NEW YORKER.

DIAGNOSTIC C.I.V.

(21 minutes)

Les Ecrans Modernes Production (Fred Tavano). Director: Henri Fabiani. Camera: Andre Dumaitre. Music: Georges Delerue.

Awards at Tours and Moscow

Dumaitre's camerawork, excellent editing, sharp narration and the director's informed humanism create a work of film art, which while stressing the complexity of modern operating procedures - actually comments on the need for team work and human solidarity. The film is dedicated to the surgeons and personnel of the Marie Lannelongue socialized medicine center in Paris, where open-heart operations are performed.

NIGHT AND FOG (Nuit et Brouillard)

(32 minutes)

An Argos Films Production, directed and edited by Alain Resnais. Based on Olga Wormser and Henri Michel's "The Tragedy of the Deportations". Assistant director: Andre Heinrich. Commentary: Jean Cayrol. Music: Hans Eisler. Camera: Ghislain Clequet and Sacha VERNY.

Prix Jean Vigo

"This is not a film of remembrance nor hatred
but of disquietude." Jean Cayrol

The excitement in the international film world upon the release of this work closely paralleled the sensation caused by the same director's first feature, HIROSHIMA MON AMOUR, some four years later. The cinema is in the presence of a new and ferocious talent, a man destined to stir controversy and passion with each new work.

"Already in NIGHT AND FOG", writes Louis Marcorelles in 'Sight and Sound', "we find outlined the pitiful counterpoint between the tragedy of a near past (the Nazi concentration camps) and the inexorable forgetfulness of the present. The crematorium, isolated from its context, could be a peaceful bakery oven; Auschwitz itself lost in a placid landscape, might be any derelict building. The horror, as in

CINEMA 16 FILM NOTES 1960-1961

SOLITAIRE (Patience)

1959

(11 minutes)

Dieter Lemmel - Haro Senft Production, directed and written by Haro Senft. Music: Hans Loeper. Editing: Ursel Werthner.

Erotic and patriotic "kitch" postcards of pre-World War I origin, satirically used, offer a symptomatic self-critique of German conformism and petty-bourgeois values, as seen by a leading member of Germany's young film generation, previously responsible for such avant-garde films as THE BRIDGE and others. All of Senft's films have been characterized by a concern with contemporary social issues, even when expressed in oblique avant-garde terms. This film portrays the life of a typical petty bourgeois, "smothered in sentiment and patriotism" from cradle to grave, in all its banality. The music is by a disciple of Orff and utilizes a conservative orchestration of string quartet, harp, clarinet and flute to reveal the pomposity of outdated musical patterns.

FASHION IN THE CITY (Mode in der Stadt)

1959

(11 minutes)

Euphono Film - Filmform Production, directed by Herbert Vesely. Scenario: Herbert Vesely and Detten Schleiermacher. Camera: Wolf Wirth.

Herbert Vesely is well-known to us as the director of the feature-length avant-garde film, NIGHT MEHR FLIEHEN (No More Fleeing), as well as for his experimental short films, ON THESE EVENINGS and PRELUDE, all premiered in America by Cinema 16. Undoubtedly one of Germany's foremost film talents, he has just completed his first feature.

The theme of the present film serves as a pretext for a variety of stunning avant-garde pyrotechnics, as it playfully concerns itself with fashion, young girls, the interplay of illusion and reality. The "reality" of the city is grey; the magical world of fashion is in color, thus somewhat unreal, yet in valuable contrast to the somberness of daily life. Even the shooting of the film itself enters the action and further blurs all distinctions between illusion and reality; the director's instructions appear on the sound track, the focusing of the lens, the errors of the photographers are witnessed by the spectator. The players engage in subtle stylisation and appropriate exaggerations. Casual, slick, playful, erotic, this is a vivid "exercise" by a talent of whom much may be expected.

SPECIAL ANNOUNCEMENTS

YOUR SPRING 1961 PROGRAM BROCHURE

will be mailed to you on or about February 5th.

NEWS ABOUT OUR CHARTERED AIRPLANE TRIP TO VENICE IN AUGUST

will be forthcoming in about a month. It is anticipated that the round trip fare will run to about \$320 (instead of the usual \$600). A 3 week trip is being arranged, with these alternatives to choose from: 1) Air transportation only; 2) air transportation and hotel; 3) air transportation, hotel, meals and visits to several Italian cities at very low rates. This tour will be open only to C 16 members enrolled at least 6 months prior to departure time. We will announce full schedule as soon as it becomes available.

Season 14 - Program 6 - January 1961

A FESTIVAL OF INTERNATIONAL PRIZEWINNERS FROM GERMANY

presented in cooperation with the Federation of German Film Producers.
American Premieres

This Festival represents a joint effort by the Federation of German Film Producers (Documentary and Short Film Division) and Cinema 16 to introduce to the American film community some of the achievements of the West German film makers. The present program presents a first sampling of several of the 1959/60 prizewinners; it is hoped that it will in the future be followed by programs of similar scope.

While the short film industry in the United States is not subsidized by the federal or state government, but consists almost entirely of either Hollywood productions by some of the major companies (primarily mediocre sports, travel and cartoon films) or of films sponsored by private industry (primarily mediocre "how to do it" or "how to sell it" films), the situation in Germany (as in France) is significantly different. In Germany there exists a very interesting indirect system of subsidizing short films by the state. All shorts, upon completion, are submitted to a governmental evaluation board, consisting of film critics and film professionals. This board classifies all shorts into three categories: (1) no certificate (2) certificate of merit (3) certificate of exceptional merit. Any theatre exhibiting a short of "exceptional merit" is given a 10% reduction from amusement taxes; any theatre exhibiting a short of "merit" obtains a 5% tax reduction. Thus, theatres are given a direct economic incentive to exhibit shorts. In addition, the absence of double features practically compels German exhibitors to show shorts. The result: a yearly production of several hundred short films, many of them superior to the comparative American product, and all of them offering young and new film makers a proving ground, from which they later can and often do move into feature film production. The absence of such a system for America has far-reaching consequences.

The order of the films on this program is subject to change

WHO WANTS TO BE A SOLDIER ? (Wer Will Unter Die Soldaten?) (13 minutes)

Gyula Trebitsch Production for Realfilm KG Walter Koeppel, directed by Joachim Hess. Scenario: Helga Koppel. Camera: Albert Benitz, Guenther Haase.

Despite its obviousness, this is a sincere and symptomatic protest against the production and sale of war toys. "War toys should not be considered commodities in the usual sense of the word, nor should we, by means of technically perfect replicas of weapons, acquaint children with the chaos in the world which has been created by adults".

RHYTHM OF THE PORT (Hafen-Rhythmus) 1959/60 (14 minutes)

A Hart-Film Production. Direction, scenario and camera: Wolf Hart.
Editing: Wolf and Helga Hart. Sound composition: Johannes Aschenbrenner.

Grand Prix, Bergamo International Film Festival 1960

"This film derives its highly individual character from the subjection of an everyday theme - the port - to a strict formal discipline - rhythm - understood as a threefold superimposition of movement, color and sound upon one another. Its rhythmic patterns transform symbols, related movements and color successions into verse-like sequences of meticulously measured proportions. The aim of this 'metrical picture-language' is to attain new, concentrated, optical-acoustical effects similar in character to those of music. For this very reason, the film avoids using any music".

Mr. Hart's ABSEITS (Apart) was premiered at Cinema 16 in 1958. He is one of West Germany's most active and most talented short film producers; many of his films have won prizes at international festivals.

KEY AROUND THE NECK (Den Schluessel Um Den Hals) 1959 (13 minutes)

Strobel-Tichawsky Production. Direction and scenario by Heinz Tichawsky and Hans Rolf Strobel.

Award at 1960 International Short Film Festival, Oberhausen, West Germany

This controversial and one-sided film deals with certain of the tensions and problems of the Swedish welfare state. "The theme of our film is the danger to human happiness inherent in the constant drive for ever higher living standards. We use Sweden as example because this country is several years ahead of the rest of Europe and because in Sweden we can clearly observe certain social trends which in West Germany as yet are only at their beginning."

CARL ORFF: MUSIC FOR CHILDREN (Orff-Schulwerk) 1959 (20 minutes)

A Strobel-Tichawsky Production for Institut fuer Film und Bild, produced by Hans Rolf Strobel. Camera and editing: Heinz Tichawsky. Music: Carl Orff. Supervision and concept: Carl Orff and Gunild Keetmann. (A different version of this film is available from Contemporary Films in New York)

Cannes International Film Festival 1960

This is a film about an experiment in progressive education: a new kind of musical education for children, developed by the distinguished German composer Carl Orff and now in general use in the German school system. This method - the creative self-realization of the child through free rhythm and melodic improvisation - has been widely acclaimed in other countries as well and is today being used by a large and growing number of schools internationally.

The film is designed more for adults and teachers than for students and aims to clarify (through examples) the method and concepts of this type of education. The

various episodes in the film are to be viewed as improvised "realizations" of the method in action, rather than as models. The point of departure for Orff is rhythm; he believes the creative power of the rhythmic beat to be the most direct path to the music itself. Language and motion and the 'free creation' of music; based on improvisation and inspiration are part of this integrated system. The film moves from simple rhythmical exercises, beginning with hand-clapping, to far more complex structures of dance movement, music, speech - all based on the child's own improvisations and unfettered creativity. The result far exceeds the concept of music education and becomes, instead, education for life.

THE MAGIC TAPE (Das Magische Band) 1959 (20 minutes)

Gesellschaft fuer Bildende Filme (Martini-G'schrey) Production for BASF. Direction: Ferdinand Khittl. Scenario: Bodo Bluethner and Ferdinand Khittl. Camera: Ronald Martini. Special effects: Lutz G'schrey. Music: Oscar Sala.

Best German Documentary Film of 1959, West Germany's Highest Award
Highest Award, Mannheim International Documentary Film Festival 1960
Highest Award, Mar del Plata International Film Festival 1960
and five additional international awards

To transform dry subject matter into a work of film art is no mean achievement. This film succeeds admirably, utilizing the full resources of the medium, the major special effects and experimental techniques, breaking with customary precepts of filmic structure and plot design. Sponsored by an industrial concern, it illustrates the manifold possibilities of tape and tape recorders, especially some of the lesser known applications, impressing us with its speed, a myriad of rhythmic visual impressions and that air of slight mystification which makes science, electronics and automation so enticing to the layman.

This film has been widely shown in Europe and an endless number of articles and items concerning it have appeared in leading German magazines and newspapers - unlike the situation in America where even the most outstanding short film will, at best, rate a one-paragraph mention in one or two New York newspapers.

SALINAS (Salinas) 1960 (10 minutes)

Artfilm Graf L. Bernadotte & Co. Production, directed by Raimond Ruehl. Camera: Pitt Koch. Music: Hans Loeper. Editing: Ursel Werthner.

Award at Mannheim International Documentary Film Festival

Harvest of salt: An incisive, lyrical study photographed at one of the large Mediterranean salt mines; totally different in conception and style from the average "documentary", this film - severely classical in form - portrays the harvesting in tightly edited sequences and strongly contrasted compositions. The result: lyricism and formal experimentation in the guise of social reportage.

The director, Ruehl, 28, comes from the German avant-garde; he worked with Vesely on NICHT MEHR FLIEHEN and PRELUDE and has since made a number of shorts.

"If you've forgotten the meaning of Chagall, Modigliani, Klee, the men with a radiance thrown tightly over what they do and the absolute revolution of Pollock, remember it for a minute. A MOVIE is a pun on virtual associations. I say thanks for the gentleness of it - think of what is restrained by the artist's belief."

Michael McClure

LIFE LINES

Award of Distinction

(8 minutes)

A film by Ed Emshwiller. Distribution: Cinema 16.

"In this film I have tried to express various aspects of the title, using animated line, a hand, and a nude model. The main problems to solve were to strike a balance in the use of symbols having quite different impact so that they worked together (a live figure often tends to dominate over the artwork), and to use the symbolism effectively in an abstract form. Although still primarily interested in abstract film-making, I enjoyed the attempt, in this work, to incorporate more literal meaning.

"All optical effects were done in the camera, a Bolex. Music was composed for the film by Gunther Schuller."

Ed Emshwiller

SCIENCE FRICTION

Award of Distinction

(9 minutes)

A film by Stan Vanderbeek. Distribution: Cinema 16.

"SCIENCE FRICTION is a satire on the over-infatuation with rockets today..... a spoof at the rocket stage of life.....

"The purpose of 'poetic-politic' satire in my films is to attack some of the aspects of super-reality that has been so hastily and carelessly built around us. It seems desperate and peculiar that today we have so few comic and comic-tragic spokesmen to jibe at the massive involuntary joke of living in a monolithic society and statistical age. If this film has a social ambition, it is to help disarm the social fuse of people living with anxiety, to point out the insidious folly of competitive suicide (by way of rockets).

"In this film and others I am trying to evolve a 'litera-graphic' image, an international sign language of fantasy and satire. There is a social literature through filmic pantomime, that is, non-verbal comedy-satire; a 'comic-ominous' image that pertains to our time and interests which Hollywood and the commercial film are ignoring.

"Juxtaposition and mistaken identity are two important factors in experimental comedy; what is the comic image? what is the comic catalyst? what about experimental comedy along the borders of dream and reality?

"Animation art, as it is practised today, has deliberately kept itself at the 8-year-old level of image and symbol, designed for children who can tirelessly watch an indestructible cat chasing an endless mouse. Film animation is a profoundly rich art form waiting to be used."

Stan Vanderbeek

CINEMA 16 FILM NOTES 1960-1961

THE 1960 CREATIVE FILM AWARD WINNERS
an evening of experimental cinema, co-sponsored by the
Creative Film Foundation and Cinema 16

Season 14
Program 7
Jan. 25, 1961

THE CREATIVE FILM FOUNDATION,

the co-sponsor of tonight's event, was organized in 1955 as a non-profit corporation. Directors of the Foundation who also served as jury of the Creative Film Awards, are: Rudolf Arnheim, Louis Barron, Joseph Campbell, Maya Deren, Clement Greenberg, Alexander Hammid, Lewis Jacobs, Arthur Knight, James Merrill, Barney Rosset, Meyer Schapiro, Kurt Seligman, Albert Stadler, James Johnson Sweeney, Parker Tyler and Amos Vogel. According to its Statement of Purpose, "the Foundation shall give assistance to film-makers whose primary aim is creative artistic achievement, and who are particularly concerned with exploring the new filmic medium, experimenting with its techniques and altogether contributing to the enlargement of the expressive range and scope of filmic vocabulary and to the development of film form."

TRANSFORMATION

Special Citation

(5 minutes)

A film by Ed Emshwiller. Distribution: Cinema 16.

"Having no preconception except a sense of constant change and continuity and rhythm, I painted and drew a series of visual abstractions letting each development suggest what followed. Varied techniques in art and animation were used to see how they would work together. 'Finding' a film in this way is more exciting for me than 'finding' a painting. Music is taken from the second movement of a string quartet by Gunther Schuller."

Ed Emshwiller

MAY 2, 1960

Special Citation

(3 minutes)

A film by Richard Preston. Distribution: Cinema 16.

"The attitude to, and content of my films is a direct product of my reflections on the human condition and of my limitations, technical and financial.

"First, the human condition. As I see it, man exists in a metaphorical pillory. His actions are severely limited, his eyes blinded with the muck that is thrown at him. His only freedom of action is in the dream world and then, like Camus' Sisyphus, he only obtains these sublime moments when his attackers tire of their sport, when momentarily he ceases to be an object of pure function

"I have been in the pillory for years, but now, with the aid of film, I have managed to wriggle one arm free. With this good arm, I can catch and hurl back some of the

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garbage which has been thrown at me And by garbage I mean the lies, the distortions, the hypocrisies which are the manipulators' weapons. In short, through film I have discovered power.

"The will to have power is good only when it is directed to power over things. . . steel, stones, paint, film. It is evil when it is directed to the control and manipulation of other men.

"MAY 2, 1960 is an attempt to present, in chronological order, the events which led to the execution of Caryl Chessman. All cuttings are taken from various New York newspapers of that day, and the whole film tries to show a synthesis of the appalling 'Remedy' of capital punishment and the journalistic image of a small world at large.

"Working on a homemade animation table makes considerable limitations on what can be done, particularly when compared with that which my imagination tells me should be done. However, the worst limitation of all is financial. Even though this film cost me less than \$100, every cent represents a unit of time which had to be spent in creatively unproductive labour."

Richard Preston

METROGRAPHIC

Special Citation

(3 minutes)

A Martin Toonder Films Production by Vittorio Spelch. Camera: Antel Bolchorst. Music: Jan Walhoben. Distribution: Cinema 16.

Gulls, gladiators, cocks, suns, mysterious strangers and a portmanteau theater - a charming and cryptic phantasy, not based on any definite theme; but simply a "dream," in which the designer has been guided only by associations of colors and forms. The shapes and objects he pictures are supplied with strange adaptive power and are subject to continuous transformations.

INNER AND OUTER SPACE

Award of Distinction

(7 minutes)

A film by Robert Breer Distribution: Cinema 16.

"This film was drawn and photographed one frame at a time. I developed a special technique for the production of this film which besides permitting me to see in advance what effect the individual drawings were going to give when combined on film also greatly simplified this cumbersome process in general. I was then free to work spontaneously and directly in the same spirit of research and play I formerly applied to painting.

"This film is essentially abstract, the inner space of the title referring to a kind of kinesthetic space and the outer space referring to space as we imagine it"

Robert Breer

ODDS AND ENDS

Award of Distinction

(5 minutes)

A film by Jane Belson Conger. Distribution: Cinema 16.

Live action and animation are compiled into a total abstract structure. The accompanying narration is a tongue-in-cheek dissertation on poetry and jazz, in which an anonymous, eminent and indefatigable rationalist talks himself into a corner. "I don't know just what to say other than that I have been extremely impressed with the works of other film makers and 'I just got high and put it together'"

Jane Belson Conger

A TRIP

Award of Distinction

(1 minute)

A film by Carmen D'Avino. Distribution: Cinema 16.

"When my motion picture camera broke down and the painting on the easel reached an impasse, I grabbed some old exposed and discarded film and threw it into the bath tub. For good measure I sprinkled different color dyes into the water and waited. When the stew seemed gooey enough, I marinated it with a dash of alcohol. (Cognac was all I had. But I left a sufficient amount in the bottle for other purposes.) After scraping all the muck from the film, I mangled it a little more by stomping and sandpapering the emulsion side. Then I hung it up to dry. Finally I cut it up into two foot lengths and began to draw directly on the film with ink. When I glanced at what I had done under a viewer, I was shocked!!! I had made a film!!! So...I titled it A TRIP and ran out to find some kind of music to fit, only to find I had the music I needed right here in the studio, a beat up old dusty record...somewhat scratched. After distorting the music by speeding up the turntable, I had it put on a soundtrack, cut the film to fit and had them married in one print. The whole production with three finished prints cost me the enormous sum of Twenty-Five Dollars!!! Hollywood could do it all for a slightly larger budget."

Carmen D'Avino

A MOVIE

Award of Distinction

(7 minutes)

A film by Bruce Conner. Distribution: Cinema 16.

"What you're about to see is not anarchic humor but a pun on anarchic humor - not a free laugh but the reconstruction of human depth, achievement and emotion through the pendulous beauty of a breast swaying glabrous and sexual or sunlit; explosions, contradictions and juxtapositions, THE ELEPHANT CHARGES, the horrors of war, the Ego of the Artist hanging over you in the huge letters of his name projected. Anything I can say about this movie is stupid. Read Countess Julie by Strindberg after seeing A MOVIE. Compare them for yourself. I laugh myself half sick with big laughs each time I see this beginning. I am confronted with abominable crimes. I become restive and despondent and rise at the end like the diver. Nothing has happened! I have been through a reconstruction and am bare again. What can I say about A MOVIE. It is a Comedy. The opposite of tragedy. Dante's Comedy. Bruce Conner hanging in space over your heads.

CINEMA 16 FILM NOTES

1960/1961

Season 14 - Program 8 - February 1, 1961

The lights will go on for a moment at the conclusion of Part I of DER UNTERTAN to allow for a change of reels; please remain in your seats; this is not an intermission. Thank you.

WE ARE PRIVILEGED TO ANNOUNCE THE SNEAK PREVIEW of the Winner of the 1960 "Grand Prix" at the Venice International Film Festival to precede tonight's screening of "Der Untertan." This outstanding short has not yet been theatrically released and hence must remain "Incognito."

DER UNTERTAN (THE VASSAL)

Germany, 1951

(80 minutes)

Produced by Defa, East Berlin. Director: Wolfgang Staudte. Adapted by Fritz and Wolfgang Staudte from the novel by Heinrich Mann. Photography: Robert Baberske. Editing: Johanna Rosinski. Design: Erich Zander and Karl Schneider. Music: Horst-Hanns Sieber.

Cast: Werner Peters, Erich Nadler, Gertrud Bergmann, Sabine Thalbach, Renate Fischer, Paul Esser, Friedrich Gnass.

Most of Heinrich Mann's novels, says Siegfried Kracauer in "From Calligari to Hitler", 'stigmatized the peculiar vices of German bourgeois society. Any nation depends upon critical introspection as a means of self-preservation, and it is to the lasting credit of Heinrich Mann that he tried to develop a German variety of that social-minded literature which flourished in England and France for many decades. Had a strange acrimony not narrowed his views, he might have exerted more influence than he actually did.' It is one of the multiplying ironies of the modern world that this aristocratic sympathizer with old line socialism should exert influence today through a Communist film version of one of his best and most important books, "The Subject." Not that the film is overt Communist propaganda in the official "agit-prop" sense to which we have been accustomed. It is, just like the novel which it follows faithfully, an attack on the pre-1914 imperial German regime, and its specific targets are authoritarianism and its concomitants, corruption and hypocrisy. Most of all it wants to lay bare the strange German "subject" psychology, the psychology of the man who wants a foot on his neck.

Doubtless the director, Wolfgang Staudte, avoided familiar propagandist clichés consciously. He simply adds to the novel one final scene which both implies and says that things like these continue "until this day"; in short, that in West Germany the traditions of authoritarianism, corruption, and hypocrisy go on unabated. Otherwise, he relies on the memories all Germans, East and West, still hold of the old regime to drive home his point.

If his picture of the old regime is believed - as it pretty well has to be - then maybe it will be believed that the old regime survives in West Germany. Such at least

must have been the hope of the directing intelligences behind the film. The question may be fairly asked, how would an East German audience react to a film attacking West German authoritarianism when they themselves live under a totalitarian tyranny. Ah, but the totalitarian institutions of the East German Democratic People's Republic have all been given new, proletarian, "democratic" names. That is supposed to make all the difference.

Like most adaptations, the picture has a telescoped and episodic air which keeps one at a distance from the characters. But it would be hard to feel empathy for this crew in any case. Wagner and Nietzsche, Gobineau and H.S. Chamberlain urged upon the German people excesses far greater than any here pictured, and Hitler realized them in action. Perhaps it is because relatively mild excesses are pictured rather than talked or written about, that they seem so peculiarly ugly, stupid and ludicrous. The savage infantilism of student dueling is no more repellent than the pretensions to culture and refinement of the petty officials of the parvenu First Reich, but both are surpassed by the hypocrisy of the leading character, who is guilty of all the crimes of which he accuses others, yet turns to himself as well as the world a mask of rectitude. Finally there is the servility, incredible to democratic eyes and ears, of a society in which "there was a command for everything. All you had to do was obey and life was perfect." The emphasis which Staudte gives this element places it as the center of the film, from which all the rest flowed. The subject exists to obey. If he obeys well, and often enough, he is free to do whatever else he likes - which is usually to kick the next man down the line.

To give substance to this picture of a vanished world, Staudte loads it with details of the Berlin music halls, Army life, patriotic ceremonials, and fin de siècle partying. But the effect of so rich and dense an atmosphere is in the end equivocal. As in certain West German anti-militaristic films like DER HAUPTMANN VON KOEP-ENICK, is there, beneath the sting of satire, an inverted nostalgia for a world which, whatever else it was, held at least the semblance of stability? The viewer must judge for himself. But those seeking further ironies in this attack on supposed Western values may ponder the fact that, after making it, Wolfgang Staudte defected to West Germany, and has become one of its leading directors. His latest film, ROSES FOR THE PROSECUTOR, deals with an anti-Nazi theme.

The present print is about 20 minutes shorter than the original, which is not available in a subtitled version. The version shown here was titled and edited in England, where the film was shown theatrically.

Richard Griffith

Mr. Griffith is the Curator of the Museum of Modern Art Film Library. He is also the author of THE WORLD OF ROBERT FLAHERTY; THE FILM TILL NOW (with Paul Rotha) and THE MOVIES (with Arthur Mayer).

CINEMA 16 FILM NOTES (1960/1961)

Season 14 - Program 9 - February 15, 1961

I WAS A NINETY POUND WEAKLING Canada, 1959 (30 minutes)

A National Film Board of Canada Production directed and photographed by Wolf Koenig and George Dufaux. Production: Roman Kroitor and Wolf Koenig. Executive Producer: Tom Daly. Distribution: Contemporary Films.

Whether this film is viewed as satire, social reportage or both, its unrehearsed, unwittingly hilarious interviews with muscle builders, health fiends, clever business men and assorted faddists offer delicious self-expose and renewed assurance that among the world's most dramatic subjects are every-day people.

This film was one of a series released on Canadian television originally under the title CANDID EYE which, in part, describes the series' approach. The group making these films worked as directors, researchers, writers, cameramen, and editors in different combinations on different subjects, but always as a closely-knit group.

FOUR FAMILIES Canada, 1959 (60 minutes)

A National Film Board of Canada Production, written and produced by Ian MacNeill. Executive Producer: Guy Glover. Directors: Fall Billmoria, William Novik, John Buss and Richard Gilbert. Chief Advisor: Dr. Margaret Mead. Distribution: Contemporary Films.

This film explores the generalization that the care a child receives during his early years has an effect upon the continuation of the national character of a people by observing in rural, middle class families the intra-family relations, duties, and responsibilities especially as reflected in infant care. Margaret Mead discusses each family in turn and at the conclusion a sociologist from each nation summarizes the relation of child care to national character as evidenced in their nation. Since the film is designed as a starting point for group or community discussions, its ending remains "open."

SHORT AND SUITE Canada, 1959 (6 minutes)

A National Film Board of Canada Production by Norman McLaren, assisted by Evelyn Lambart. Music: Eldon Rathburn. Production: Tom Daly. Distribution: Contemporary Films.

A recent film by one of the world's great animators, and the only experimental film maker whose endeavors are fully subsidized by a government position and salary. Once again the work is engraved and hand-colored directly onto the film strip itself; no camera was used. The moods and rhythms of a musical composition for jazz ensemble are translated into moving patterns of color and light.

THE NATIONAL FILM BOARD OF CANADA

- the producer of all the films on tonight's program - is a unique institution. Since its establishment in 1939 by Act of Parliament, it has produced literally thousands of short films in Canada's two official languages; has grown into a vast production and distribution venture, fully subsidized by the state; and has garnered awards and honors at leading festivals everywhere. Over the years, Cinema 16 has probably shown more films by this one source than by any other; and also has introduced to American audiences the work of Norman McLaren, starting with his personal appearance at Cinema 16 in 1950.

Established by Parliament to initiate and promote the production and distribution of films which would interpret Canada to Canadians and to other countries, the Film Board was first headed by John Grierson, the ideologue, master organizer and fire-brand of the British documentary film movement during its classic period. He brought with him Stuart Legg, Raymond Spottiswoode, Stanley Hawes, Evelyn Spice and others from the British documentary to help get production started, since practically no trained film personnel was available in Canada at the time. Although both the experienced and the inexperienced worked with a minimum of technical equipment in improvised studios amidst wartime scarcities and tension, the films of this period retain their originality and vitality.

With the withdrawal of Grierson and the British contingent around 1945, the Canadians began to come into their own. The testing of styles and genres other than documentary became a major preoccupation; small-scale dramatic narratives were produced; art and experimental films; didactic material was presented in fresh and provocative forms.

This period was superseded by the rise of television which suddenly compelled the film makers to produce longer and more journalistic reportages for the insatiable new medium. Not all of the productions managed to rise above the technical and formal problems presented to this type of film making; but those which did - such as the CANDID EYE series (of which I WAS A NINETY POUND WEAKLING is part) and the COMPARISONS series (FOUR FAMILIES and others) belong, in retrospect, to the most interesting productions of the film board so far.

They also signal the coming to maturity of one generation of Canadian film makers and the rise of a second, new generation.

The support of the Canadian government during these first twenty-one years in maintaining a large group of creative artists - including such experimentalists as Norman McLaren and others - in the material conditions of modern film-making is surely in itself noteworthy in the recent history of North American - not to mention "Western" - culture. No less noteworthy, perhaps, has been the devotion of the film makers themselves to the idea and discipline of art in public service.

(We are indebted to Guy Glover's program notes for the recent Museum of Modern Art Series of Canadian documentaries for the above abridged summary of the Film Board's activities.)

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

MEMBERSHIP PRIVILEGES

Free admission to all programs—a minimum of 16 performances per year:
■ All programs until the summer are listed in this brochure. No screenings during the summer. Fall programs will be announced in September. Membership can begin with any performance and extends for one year thereafter.
Choice of Wednesday or Sunday Series (identical programs):
■ Wednesday night... 7:15 or 9:30 PM
at modern Fashion Industries Auditorium, 225 West 24th Street.
■ Sunday "brunch"... 11:15 AM
either at the East side's luxurious new art theatre
The Murray Hill, 34th Street near Lexington Avenue,
or: at The Beekman, 66th Street at 2nd Ave. (coffee served at both theatres)
2 free guest tickets per season for Wednesday members; 1 for Sunday members.
Free subscription to "C16 Film Notes" distributed at each performance.
Discounts at art theatres; on film books, magazines, equipment.

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- Wednesday, March 15, 1961.....Fashion Industries Auditorium
Sunday, March 12, 1961.....Beekman Theatre
Sunday, March 19, 1961.....Murray Hill Theatre
Sunday, March 26, 1961.....Murray Hill Theatre

Butterflies Do Not Live Here A Cinema 16 Premiere
A poignant and harrowing study of the paintings and poems of Jewish children in the Terecin concentration camp, produced in illegal art classes during their imprisonment and accidentally recovered after the war, years after their youthful creators had perished in the gas chambers. An authentic document of our age. A Rembrandt Films release.

The Council of the Gods A Cinema 16 Premiere
This hard-hitting propaganda film, generally considered East Germany's most important production to date, provides a memorable glimpse into Communist mentality and world view, as it probes in compelling plot developments the moral and human dilemmas of a German scientist under Hitler and the Occupation; raises the question of individual responsibility; and indicts German Big Business for its collaboration with Hitler and America. Despite its propagandistic one-sidedness, the film manages to raise disquieting questions.
Complete English subtitles. A DEFA production by Kurt Maetzig, based on a story by the noted German author Friedrich Wolf. Music by Hanns Eisler.

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- Wednesday, April 12, 1961.....Fashion Industries Auditorium
Sunday, April 9, 1961.....Beekman Theatre
Sunday, April 16, 1961.....Murray Hill Theatre
Sunday, April 23, 1961.....Murray Hill Theatre

New Talent
A perennial favorite, this program introduces new film makers of promise:
Tokyo 1958 Japan's first experimental film, made by a group of young film intellectuals: a savage, sardonic comment on the Americanization of Japanese life, sex and commerce — and its clash with the equally spurious values of old Japan. Premiere.
Kruschchev Irreverent portrayal of Ike's and K's (short-lived) love affair. "The cleverest of the new film genre of anarchic satires based on photomontage" Richard Griffith, Museum of Modern Art Film Library. (Lebar & Kaplan)
Broadway Express Compassion, sadness and humanism pervade one of the few genuine recent American social documentaries, photographed with concealed cameras on New York subways. (Michael Blackwood)
The End of Summer A satire on avant-garde cliches and experimental films. (Ralph Hirshorn)
The End Of The Line Folksongs, nostalgia, interviews and unexpected warmth permeate this charming — and thought-provoking — tribute to the steam locomotive. (Macartney-Filgate)
Black And White Bizarre Folies of the flesh and of politics satirized in a mad film collage. (Richard Preston)

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- Wednesday, May 10, 1961.....Fashion Industries Auditorium
Sunday, May 7, 1961.....Beekman Theatre
Sunday, May 14, 1961.....Murray Hill Theatre
Sunday, May 21, 1961.....Murray Hill Theatre

Fury A Cinema 16 "Special"
One of Hollywood's most controversial films which created a sensation upon its initial release. Fritz Lang's dark study of mob violence and lynch law, starring Spencer Tracy and Sylvia Sydney, in which the famed German film maker directs his jaundiced, coldly dispassionate eye toward American reality in as unusual a first Hollywood film as has ever been made by a foreigner. The existence of evil in society; the hypocrisy of law and order, the transformation of men into mobs are sharply edged in this fast and brilliantly executed warning which remains a daringly conceived contribution to the American social cinema, as relevant today as when it was made.
"A grim and purposeful attack on mob violence, as unsparring and relentless in its method as the subject it treats. Bitingly written, superbly directed; it is the finest original drama of the year. Director, writer, cast — they all have a share in the glory of this film." The New York Times
"Conceived with an intellectual rigor quite uncharacteristic of American 'problem' pictures; realized with extraordinary and gripping subtlety; systematically and inhumanly forceful; masterfully planned: an unmistakable allusion to the insensate, destructive urge to mass-power that has so often obsessed Lang." Gavin Lambert, Sight and Sound.

SPECIAL EVENTS In addition to the 7 regular showings... free to members, held only at Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below... Wednesday members attend at their regular time; Sunday members may attend either performance.

The Late Mattia Pascal (March 1st)
Rare screening of the legendary prototype of highbrow cinema, L'Herbier's bizarre adaptation of Pirandello's story of a man who—searching for absolute freedom—is unexpectedly given an opportunity to exercise it. Mad and mysterious, filled with Chaplinesque humor and semi-surrealist tragedy, this utterly unpredictable adventure in ambiguous freedom, conceived by an arch-skeptic, erupts in a paradoxical denouement.

Screening of 1961 Flaherty Award Winners (March 29th)
One of our most popular events, co-sponsored by City College. 1961's best documentaries, chosen by David Flaherty, director; Richard Griffith, Museum of Modern Art; Emily Jones, Educational Film Libraries Association; Arthur Mayer, author-director; Cecile Starr, Columbia University; Amos Vogel, Cinema 16; Herman Weinberg, film critic; Archer Winsten, New York Post.

Restricted Medical and Scientific Films (April 26th)
Frison Conjoined Twins The famed study of Siamese twins.
Red River of Life A memorable film, full of visual excitement and mystery, records—for the first time, live—the inside of a human heart.
Thinking Machines Mechanical mouse learns by trial and error; IBM computer plays chess; machine recognizes shapes.
Warning in the Dark How the blind 'see' obstacles without touching them.
Intra-Uterine Movements of Fetus Unprecedented Japanese scientific film photographs the live embryo within the mother.

Robert Wise Introduces 'The Setup' (May 17th)
The distinguished director of I Want to Live, Odds Against Tomorrow, Executive Suite, The Day the Earth Stood Still, and the forthcoming West Side Story, analyzes one of his best works, a masterpiece of film realism, noteworthy for its visual strength and complex editing. Despite its brutal fight sequences, this chillingly accurate work emerges primarily as a dramatic paraphrase on human aspirations and illusions, as it follows the tragedy of an aging prizefighter in a world of corruption, non-feeling and squalor. Based on Joseph Moncure March's noted poem of the Jazz Age, the entire film covers the space of an hour. With Robert Ryan, Audrey Totter.

Chartered Plane Excursion to Venice Film Festival
is being organized for August at approximately half the usual fare. For members only.

Cinema 16's programs are developed by Amos Vogel and Jack Goelman.

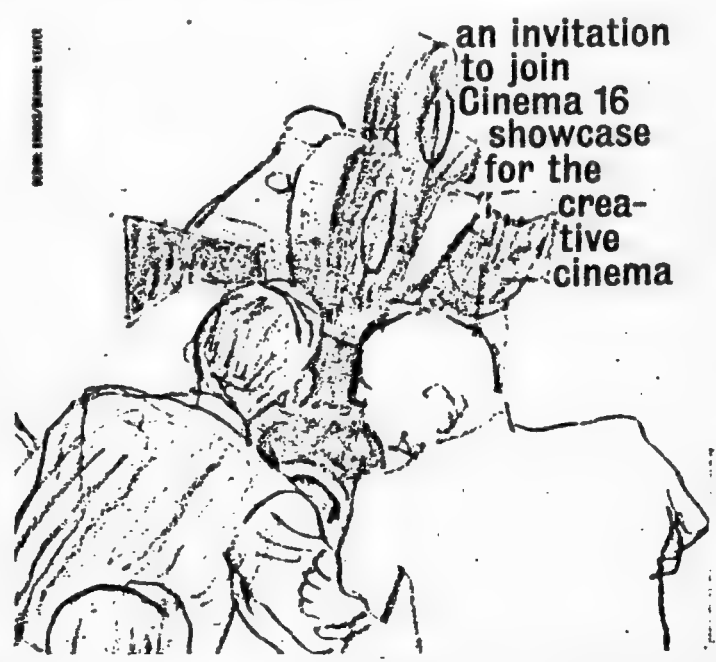
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CINEMA 16 FILM NOTES

1960/1961

Season 14 - Program 10 - March 1, 1961

THE LATE MATTIA PASCAL

France, 1924

(120 minutes)

From the novel "Il Fu Mattia Pascal" by Luigi Pirandello. Scenario by Marcel l'Herbier. Decor by Alberto Cavalcanti. Photography by Guichard, Letort, Bourgassev, Bellet. Directed by Marcel l'Herbier. Produced by Albatross-Cinegraphic. Musical Accompaniment: Mr. Arthur Kleiner

Mattia Pascal.....Ivan Mosjoukine
Maria, his mother.....Marthe Belot
Scolastica, his aunt.....Pauline Carton
Geronimo Pomino, his friend.....Michel Simon
Romilda Pescatore.....Marcelle Pradot
Marianna dor di Pescatore, her mother....Barsac
Batta Maldagna, the agent.....Joaze Douvane
The man who liked No. 12.....G. Terov
Adrienne Paleari.....Lois Moran
Anselmo, her father.....Philippe Heriat
Saldia Caporale, the Medium.....Irma Perrot
Terenzio Kapiano, Charlatan.....Jean Herve
Scipio, his epileptic brother.....Pierre Batchev

Marcel l'Herbier has always shown a keen interest in the theatre (most of his successful films have been adaptations of popular plays), and it was only natural that he should turn to a work of Luigi Pirandello, the Nobel prizewinner, for material.

The comedy of Pirandello is more akin to tragedy, exploiting the Shakespearian device of mistaken or assumed identity carried to the inherent tragic conflict between life and form.

l'Herbier has converted Pirandello's novel into a brilliant comedy, a bizarre carnival of humor, fantasy and pathos. The sets are imaginatively conceived, and photographed by a team of artisans with rare sensitivity. The performances are stylized almost to the point of burlesque. The delightful French approach to the action prevents the film from falling into the dead-end-street category of the CALIGARI melodrama; here is a magnificent example of film satire which would be destroyed by the intrusion of speech; a film impossible to produce since the introduction of the sound track of the cinema.

The decor: The young Brazilian, Alberto Cavalcanti, designed the settings for several films of l'Herbier before he filmed RIEN QUE LES HEURES in 1926, departing the field of design for one of direction. His contribution to this film has been unanimously acclaimed. "Cavalcanti...has not only set the prevailing mood, but has foreshadowed the entire action of the piece by his emphasis on line and plane, his architectural and decorative distortions. By using heavy shadows and dizzying designs, by distortions of plane and surface, he has underscored the rhythm of this strange and disordered tale of Pirandello's imagining. The long lines of the

windows, the abrupt and jagged geometric patterns of the carpet, the heaviness of the gothic arches, the very artificiality of the studio lighting, are all used to exaggerate the note of morbid unreality of the drama. The decor is dependent on the lighting and the whims of the camera; the camera, on the morbidity of the decor." (Evelyn Gerstein in THEATRE ARTS, April 1927)

The Director: Before entering the world of the cinema, Marcel l'Herbier had been an aesthete-poet, producing some Wildean volumes such as "Le Jardin des Jeux Secrets." Louis Mercanton employed him during World War I to write screenplays for propaganda films, thus initiating him to the magic of the camera.

Still under the influence of symbolist poetry, he attempted an experimental film, PHANTASMES, in which he successfully introduced "soft focus" photography into the motion picture (heretofore it had merely been a technique restricted to still photography). In 1919 he directed his first feature film, ROSE FRANCE, a film derided for its overacting and questionable aesthetic touches. Then, under the influence of Delluc, he created his best films in the impressionist tradition, including ELDORADO, L'INHUMAINE, FEU MATTIA PASCAL, and L'ARGENT, setting up his own production company in 1922. Delluc was a dedicated worker for the art of the cinema; he founded the film society movement in Paris and was the inspiration for film craftsmen and writers of his age. After his death in 1924, the impressionist movement in film died. In the Thirties, l'Herbier descended to directing star "vehicles" and "historical" dramas of limited interest and, to this day, his work is mainly derived from the theatre. During the occupation, he created a little film, LA NUIT FANTASTIQUE, which was highly praised for its charm and moments of dreamy fantasy. With this film he nearly recaptured the spark of greatness with which his earlier films were endowed.

Ivan Mosjoukine, the MATTIA PASCAL, was a popular actor in Russian theatre and film prior to World War I, migrating to Paris after the war and becoming a prominent member of the French film industry in the early Twenties. He departed for America in 1926 - and the records indicate no more...

Lois Moran, the ingenue, was fifteen when she made PASCAL. After working in French films, she returned to her native America to achieve recognition as the daughter in STELLA DALLAS. She starred in many films before appearing on Broadway in 1933 as the original Mary in OF THEE I SING...

THE LATE MATTIA PASCAL, completed in 1925, was not shown publicly until March 1926 at the Theatre du Vieux-Colombier.

(We are indebted to Gideon Bachmann for permission to use these program notes, first prepared by him for his Group for Film Study presentation in February 1954.)

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CINEMA 16 FILM NOTES 1960/1961

Season 14 - Program 11 - March 1961

Since the English version of "Butterflies Do Not Live Here" could not be readied in time by its distributor, we have postponed the screening of this film until our May program.

Due to the extended running time of 'Council of the Gods', there will be two brief breaks during the showing of the film, to allow for a change of reels; please remain in your seats. Thank you.

THE COUNCIL OF THE GODS East Germany, 1950 (103 minutes)

A DEFA production, East Berlin, directed by Kurt Maetzig. Scenario: Friedrich Wolf and Phillip Gehrt. Camera: Friedl Behn-Grund. Editing: Ilse Voigt. Music: Hanns Eisler and Erwin Lehn.

Cast: Paul Bildt..Dr. Mauch; Helmuth Hinzelman..Colonel Schirrwind; Hans-George Rudolph..Director Tilgner; Willi A. Kleinau..Mr. Lawson; U.S. Chief Prosecutor..Albert Doerner; Fritz Tillman..Dr. Hans Scholz; Albert Garbe..Uncle Karl.

Except for the fact that both were made by the same firm, and are designed to further the aims of the same government, it would be difficult to find two propaganda films which differ more than COUNCIL OF THE GODS and THE VASSAL (shown at Cinema 16 on February 1st). In its zeal to seem convincingly objective, THE VASSAL almost failed to make the connection between the militarist vices of imperial Germany and the supposed continuation of these vices in contemporary West Germany. COUNCIL OF THE GODS, in contrast, is a rip-roaring propaganda piece, out to tar German and American industrialists with the same brush and let the facts fall where they may.

It has two main lines of argument. The first is that the German and American chemical industries conspired together to bring the Nazis to power, and thus to bring on World War II, in order to further the sale of munitions; that they remained in contact throughout the war; and that after hostilities ceased they immediately resumed their intimate relations and for the same purpose. The other thesis involves an attempt to explain why and how so many Germans remained ignorant, or at least unprotesting, of the Nazi atrocities.

There is enough truth in the first argument to embarrass both Americans and Germans, if Germans are still capable of embarrassment. The investigations of the Kilgore Senate committee pinpointed the cartel-like arrangements by which I.G. Farben and various American companies and their subsidiaries exchanged patents, divided the world market between them, and, before the war, devised a means by which they could continue royalty payments to one another in the event of war. The film follows these Congressional revelations with fair accuracy up to and including the arrangements for wartime payments. Any direct contact between American and German companies in wartime would of course have been treason and trading with the enemy, on the Nazi side as well as ours.

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Accordingly the payments were to be made indirectly through a Swiss bank, and this device we see being set up in advance. But this piece of capitalistic sleight-of-hand though diabolical, is apparently too abstract for our film-makers, who, like film-makers elsewhere, want something more dramatic and colorful. In spite of the arrangements with the Swiss bank, the heads of the German and American trusts are made to meet in person at a sort of Brazilian orgy in Geneva. Publicity for the film triumphantly announces that Hanns Eisler specially composed the rumba which serves as background music for this particular communing of the gods - as a sort of theme song for the film, one supposes.

From this mid-point on, COUNCIL OF THE GODS handles the facts more and more equivocally. A delicious scene is that in which, as the American armies advance into Germany, Dr. Mauch, head of the German cartel, writes a letter to his American opposite number, Mr. Lawson, and sends it "in care of the American military commander" who heads the invading unit. Preposterous as this may seem to Americans, it is just the sort of thing that would occur to the Nazi mind, as Shirer's memoirs have shown in detail. The film is canny enough not to spell out Lawson's reaction to such a letter, transmitted in such a fashion.

And now, having got as much mileage out of the truth and of half-truths as possible, the film proceeds to project its Marxist argument: that "inevitably" the German cartel, backed by American industrial elements in the military government of Germany, instantly resumed the manufacture of munitions looking toward still another war. This is of course the principal message of the film and its most vulnerable point. It is a principle of both Nazi and Soviet propaganda that an unproven or unprovable thesis be adorned with all sorts of corroborative detail, often irrelevant to the argument but in themselves true. The hope is that these convincing details will lend an air of veracity to the whole. This may be the reasoning behind the sub-theme of COUNCIL OF THE GODS. We are shown with considerable conviction and ingenuity how Dr. Scholz, as much of a hero as the film has, is prevented from knowing by his Nazi and industrialist masters that the end product of his scientific researches is the gas which killed millions at Auschwitz and Buchenwald. The curious departmentalization of industrial life which is shown as taking place under the Nazis, in which right hand could not know what left hand is doing, is remarkably convincing, especially since it corresponds so aptly with much else in German psychology. But the picture would have us believe that exactly the same situation was set up after the war: scientists and workers are again to be deluded into making munitions under the pretext of making something else. Hindsight now tells us that this simply wasn't so, although when the film was made in 1950 the situation was more fluid and the film apparently gained considerable credence not only in East Germany but elsewhere in Europe, where it was widely shown except in West Germany. Until now it has not been released in England, and the present version is the British one, recently prepared by Ivor Montagu, the veteran film maker and Soviet sympathizer. Evidently its British sponsors fear that events since 1950 have diminished the film's credibility; they preface it with a title which claims only that: "There was a firm that dominated the German chemical industry. It did have relations with the Nazi party and with companies Abroad". All the rest, we are told, is 'fiction'.

The film is rumored to have been based in part on an American book, Richard Sasuly's I.G.FARBEN, New York, Boni and Gaer, 1947, which was not available to the writer when the above was written. The reader may want to consult it for more detailed comparisons than can be provided here. The original German version of

COUNCIL OF THE GODS, as seen by Amos Vogel in Europe last year, contained one scene omitted from this British version - at the very end, the surging mob outside Dr. Mauch's window is metamorphosed into a Communist peace demonstration, complete with flowers and doves.

The film was evidently made by old hands, witness the numerous Communist clichés such as the pipe-smoking old-line Socialist leader. And it demonstrates at least one thing that both Eastern and Western film-makers agree on, namely how a villain should be portrayed. The actor who plays Mr. Lawson here could readily be cast as a Soviet commissar in Hollywood's anti-Communist films.

Richard Griffith

Mr. Griffith is the Curator of the Museum of Modern Art Film Library and author of THE WORLD OF ROBERT FLAHERTY; THE FILM TILL NOW (with Paul Rotha); and THE MOVIES (with Arthur Mayer).

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CINEMA 16 FILM NOTES 1960/1961

Season 14 - Program 13 - April 1961

NEW TALENT

Introducing the work of new film makers of promise

The order of the films on this program is subject to change

ASK ME, DON'T TELL ME U.S. (22 minutes)

Produced by David Myers and American Friends Service Committee. Directed and photographed by Dave Myers. Script: George Dusheck and Dave Myers. Distribution: American Friends Service Committee.

This fresh and informal study, mercifully free from the customary sound and video cliches of "public service" documentaries, records the novel approach of the Friends to the problem of youth gangs. In its candor and unpretentiousness, its crudeness and honesty, it points a new direction for young film makers in the documentary field.

WATCH THE BIRDIE Great Britain (7 minutes)

A film by Bob Godfrey and Keith Learner. Distribution: Cinema 16.

Adventures, customs and habitat of the Ungle-Wungle bird; a gentle take-off on educational films, by two of England's leading amateur animators who have since gone on to create a masterpiece currently in New York theatres, POLYGAMOUS POLONIUS.

BROADWAY EXPRESS U.S. (18 minutes)

A film by Michael Blackwood. Distribution: Contemporary Films.

Compassion and humanism permeate this study of faces and races on New York's subways, photographed largely with concealed cameras by a young film maker. Apart from the fashionably bloated television documentaries, this unassuming, independently made film is one of the few genuine recent American reportages.

BLACK AND WHITE BURLESQUE U.S. (3 minutes)

A film by Richard Preston. Distribution: Cinema 16.

"This film, made from newspaper and magazine cutouts, is a mid-20th century "morality" film. Beginning with the follies of the flesh, it goes on to satirize the contemporary dilemma in politics and political organizations and ends with what must be the inevitable result of the continuation of such folly - the atomic holocaust,

mutation and destruction. Soundtrack is by Roy Palmer and the State Street Ramblers, a skiffle band, using wash tubs, combs, bottles, jugs, inner tubes and cigar boxes." Richard Preston.

THE END OF SUMMER

U. S.

(12 minutes)

A Yale Film Society Production by Ralph Hirshorn. Distribution: Cinema 16.

"In making this film, we did intend to bring to the screen a new concept, both morally and pictorially. At last we have come up with a new type of film which does not try to communicate with the audience. Furthermore, since the film was made under heavy financial strain, and in order to replace inexpensively, as well as functionally, the outmoded concept of subliminal perception, we were forced to fill the film full of phallic symbols, which abound in Philadelphia."

Ralph Hirshorn

(For further tantalizing data regarding this film, see the Eva Marie Saint incident recounted on Page 400 of Ezra Goodman's deadly-serious The Fifty-Year Decline and Fall of Hollywood (on sale in lobby at discount - \$4.75 for members, instead of \$5.95)

THE END OF THE LINE

(30 minutes)

A National Film Board of Canada Production, produced by Roman Kroitor and Wolf Koenig. Directed by Terence Macartney-Filgate. Distribution: Contemporary Films

A nostalgic, romantic tribute to the steam locomotive as it passes from reality into history also comments thoughtfully on the problem of utility versus beauty, mechanization versus inefficient charm. In the best tradition of documentary film making, this film both reveals a truth and compels thought.

KRUSHCHEV

(8 minutes)

A film by Robert Lebar and Howard Kaplan. Distribution: Cinema 16.

This irreverent political satire, sparing neither Krushchev nor Eisenhower, has acquired unexpected edge since the then current love affair cooled even before the splices had hardened. A first work by two young film enthusiasts.

A SAD PROGRAM NOTE FOR A FILM THAT WILL NOT BE SHOWN

A small sampling of the heartaches involved in a film society operation may be found in the unhappy tale of TOKYO 1958, originally announced for this program. First seen by our undercover agent A.V. at the 1958 Brussels International Experimental Film Festival, it was subsequently diligently tracked to its producer in Japan.. then, after endless correspondence, to a Japanese television company.. to an American TV concern.. finally, with more letters and phone calls, to a Canadian company. Assured that it was the original version, we went to considerable expense

to import a print from Canada, only to discover, upon receipt, that someone had "transformed" this satire into a travelogue... re-edited, with significant omissions, and with a truly unbelievable Fitzpatrick-type commentary which successfully demolishes the film by taking seriously whatever the producers conceived of satirically. Result: The film cannot be shown until we find the original version - if ever.

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CINEMA 16 FILM NOTES

1960/1961

Season 14 - Program 14 - April 26, 1961

A PROGRAM OF RESTRICTED MEDICAL AND SCIENTIFIC FILMS

INTRA-UTERINE MOVEMENTS OF THE FOETUS Japan

A film by Drs. Takaaki and Chie Mohri.

This film is truly unique; and as is so often the case with the "truly unique", its significance may not be immediately apparent, especially to lay audiences. Nevertheless, what this film shows has never before been captured on celluloid; and recognition has come to its makers, Drs. Takaaki and Chie Mohri, by its exhibition at all major international medical congresses, including the AMA's First International Medical Film Exhibition in America; the International Scientific Film Association Congress in England; the International Obstetric Congress in France; the International Congress of Medical Cinematography in Germany; and, finally, a screening of the film on BBC's television program last year.

This is the first attempt to directly observe the live human fetus in the uterus in its first weeks by means of a hysteroscope (to which a movie camera has been attached), introduced directly into the anesthetized vagina. The subject is a foetus ranging from 6 to 17 weeks of gestation and in which an artificial abortion was indicated for medical reasons. The film shows the hitherto unrecorded movements and living conditions of the foetus in the uterine cavity.

THINKING MACHINES

U.S.A.

(19 minutes)

A Horizons of Science Production, produced and directed by Bert Shapiro. Executive Producer: Alfred Butterfield.

How close to thinking do modern machines come? The film explores this question by showing demonstrations of some recent machine developments and then comparing and contrasting these with the performance of the human brain. Claude Shannon of MIT, Alex Bernstein of IBM, and Leon Harmon of Bell Laboratories participate. This is one in an unusual series of science films made by Horizons of Science for colleges and general distribution.

RED RIVER OF LIFE

U.S.A.

A Moody Institute of Science Production, featuring Dr. Irwin A. Moon

As usual, this recent Moody Bible Institute of Science production attempts by means of some outstanding scientific film footage to prove that "scientific marvels are in conformity with biblical truth". While this message may be debatable, the film's quality is not; it is shown by us as an unusual example of "the film of ideas", made doubly effective by the over-all quality and interest of the production.

FRISIAN CONJOINED TWINS

Netherlands

(40 minutes)

A Medical Film Guild release, produced and directed at University of Utrecht Scientific Film Institute by Wim de Vogel.

Since this film contains a detailed operation sequence, we have placed it last on the program so as to enable those unwilling to view it to leave, without missing any other part of the program. However, if you wish to leave, please do so before the start of the film in order not to disturb others. Thank you.

For a lay audience, the detached scientific demeanor of this film lessens, but does not eliminate, the underlying mystery of its subject matter. This is a rare record of a pair of "conjoined twins", an investigation of their internal systems and a portrayal of their surgical separation. It is an outstanding example of the scientific film work carried on by Holland's Scientific Film Institute under the direction of Wim de Vogel. In their sparetime, Mr. de Vogel and his scientific staff engage in the production of 16mm avant-garde films; Mr. de Vogel is also a leader of the Dutch film society movement.

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Free admission to all programs—a minimum of 10 performances per year:

- 7 regular screenings . . . held once a month except for summer months. The programs for the first 5 screenings are listed in this circular.
- 9 special events . . . consisting of films not suitable for regular screenings because of subject matter or treatment; interviews with prominent film artists; previews of films not yet released. These events are listed on reverse side.

Choice of Wednesday or Sunday Series (identical programs):

- Wednesday night . . . 7:15 or 9:30 PM
at modern Fashion Industries Auditorium, 225 West 24th Street.
 - Sunday "brunch" . . . 11:15 AM
either at The Murray Hill, the East side's luxurious new art theatre, 34th Street near Lexington Avenue,
or at The Beekman, 66th Street at 2nd Ave. (coffee served at both theatres).
- 2 free guest tickets per season for Wednesday members; 1 for Sunday members. Free subscription to "C16 Film Notes" distributed at each performance. Discounts at art theatres; on film books, magazines, equipment.

- 4** Wednesday, January 10, 1962 Fashion Industries Auditorium
Sunday, January 7, 1962 Beekman Theatre
Sunday, January 14, 1962 Murray Hill Theatre

The Fall (La Caid)

A Cinema 16 Premiere

A young girl's search for moral values in a puritanical environment; a band of wild, irresistible, prurient and eccentric children; a mysterious uncle who speaks from a gramophone record, promising gifts and wonders. Sudden flashes of strange originality illuminate this curious film by Leopoldo Torre-Nilsson (End Of Innocence), evoked in an impressionistic narrative style.

"The most personal work of the festival, one of the most eagerly discussed among the films shown. Its mood is one of malevolent sexuality and claustrophobic disquiet; its theme, the impact of a hypocritical society on innocence. It confirms Torre-Nilsson as Argentine's most individual talent, producing films of a unique fascination." Sight and Sound

Actua-Tilt

A Cinema 16 Premiere

Grand Prix, Tours 1961. A savage attack on dehumanization, spurious eroticism, and monstrous progress, cut to a barrage of staccato visuals.

Magritte

A Cinema 16 Premiere

Curious souvenirs of a voyage into the universe of the famed Belgian surrealist painter. "Reality is a word devoid of meaning; space is not certain; the world has lost all consistency. My task is to evoke the mystery."

- 1** Wednesday, October 25, 1961 Fashion Industries Auditorium
Sunday, October 22, 1961 Beekman Theatre
Sunday, October 29, 1961 Murray Hill Theatre

The Sun's Bufial

A Cinema 16 Premiere

This sensational film—a paroxysm of violence and eroticism—is the work of Japan's foremost 'New Wave' director, Nagisa Ohshima. Signalling the emergence of a new generation in Japanese films, it explodes with the anger and fury of their rebellion, and reveals, beneath its squalor and brutality, a deep—and hopeless—humanism. Bunuel himself seems challenged in this inexorable tale of terror, murder and depravity, enacted by racketeers, whores, robbers, agitators and thugs amidst the slums and industrial wastelands of Tokyo. Elliptical continuity, disjointed editing and haunting images both express and reinforce its basic themes: societal decline; corruption by money, power and poverty; perversion of the innocent; victimization of the guilty.

"A film of intense beauty and color. . . . Like Goya, Ohshima depicts the horror because he values gentleness." The Japan Times

Cinemascope and Eastman Color. Complete English titles. By special arrangement with Shochiku Films.

Lines Horizontal

A Cinema 16 Premiere

Norman McLaren's first film in Cinemascope; a beautiful experiment in pure design. Music: Pete Seeger. Highest Award, Edinburgh and Venice 1960.

- 5** Wednesday, March 7, 1962 Fashion Industries Auditorium
Sunday, March 4, 1962 Beekman Theatre
Sunday, March 11, 1962 Murray Hill Theatre

Two Timid Souls

A Cinema 16 "Exclusive"

Rene Clair's hitherto unavailable triumph of the comic cinema—a hilarious, jubilant celebration—abounds in mad chases, timid lawyers, masked bandits, damsels in distress, with predictably wonderful results. Revealing Clair's skill in combining irony, comedy, sentiment and fantasy, it achieves its effects by purely visual means. "The richest example of Clair as caricaturist and a freer surrender of his genius to the film medium than The Italian Straw Hat." The British Film Institute

- 6** Wednesday, April 11, 1962 Fashion Industries Auditorium
Sunday, April 1, 1962 Beekman Theatre
Sunday, April 8, 1962 Murray Hill Theatre

A Generation

A Cinema 16 Premiere

The only New York showing of the first film in Andrzej Wajda's trilogy of Polish youth, which includes Kanal and Ashes and Diamonds; a powerful, ragged, political work, diffused with lyricism and melancholy, this is a story of youth forced into manhood by war, terror and the heat of experience. A major work, selected for special presentation at the Cannes and Venice International Film Festivals.

Program 7 will be announced in the spring of 1962.

- 2** Wednesday, November 22, 1961 Fashion Industries Auditorium
Sunday, November 12, 1961 Beekman Theatre
Sunday, November 19, 1961 Murray Hill Theatre

An Angel Has Fallen

A Cinema 16 Premiere

A very unexpected film from Poland about a woman lavatory attendant ends on a sublimely magical note; a new work by Raymond Polanski; whose Two Men And A Wardrobe created a sensation at its 1958 Cinema 16 premiere.

La Maternelle

A Cinema 16 "First"

The first screening in over 15 years of Jean Benoit-Levy's unforgettable study of the children of the poor in a Paris day nursery. Pathetic and humorous, tragic and full of warmth, it relates the story of an abandoned child, her insatiable need for motherly love, transposed to a compassionate adult. A Contemporary Films release. Complete English titles.

"A film of extraordinary insight, tenderness and tragic beauty; of great subtlety and almost unbearable power; a film whose profound sincerity and humanity raise it to heights that the screen seldom attains." The New York Times

The Dream of Wild Horses

A Cinema 16 Premiere

A beautiful work of the poetic cinema. Highest Award, Edinburgh 1960. A film by Denys Colomb de Daunant.

- 3** Wednesday, December 13, 1961 Fashion Industries Auditorium
Sunday, December 3, 1961 Beekman Theatre
Sunday, December 10, 1961 Murray Hill Theatre

The New American Cinema; I

A Cinema 16 Premiere

The eagerly awaited premiere of Robert Frank's (Pull My Daisy) controversial new film which blends extreme realism and lyrical fantasy. Adapted from the short story by Isaac Babel. With Julie Bovasso and Robert Blossoms.

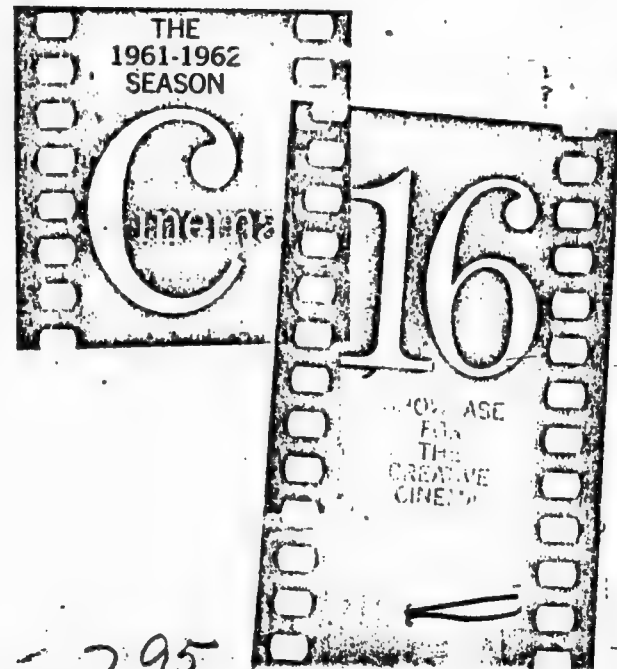
The Time of the Heathen

A Cinema 16 Premiere

Amidst solitude and desolation, a major new talent projects a psychological drama of guilt and violence, culminating in a daring denouement. As in The Sin Of Jesus, naturalism and avant-garde techniques are surprisingly linked in this modern morality tale by Peter Kass, Ed Emshwiller and Peg Santvoord.

With the Hollywood 'independents' assuming the role of the defunct major studios, 1961 has seen the emergence of a new group of "true" independents, dissimilar in style, but united in their determination to break through to commercial distribution despite unorthodox financing, production methods and subject matter. This is Program I of two programs devoted to their works.

Please note: Due to the length of this program, Sunday performances will begin at 11 AM, Wednesday performances at 7 and 9:30 PM.



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SPECIAL EVENTS

In addition to the 7 regular showings . . . free to members, held only at Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below . . . Wednesday members attend at their regular time; Sunday members may attend either performance.

The Girl With The Golden Eyes

(November 8th)

A mysterious, perverse Gothic tale, derived from Balzac and transposed to a deceptively contemporary Paris, probes the secret of a bizarre love in an atmosphere of sophisticated decadence. Opulent in its artificiality, the film is especially noteworthy for its visual pyrotechnics, luxuriant imagination and unexpected continuity. Official 1961 French entry at Venice, this work by Jean Gabriel Albicocco offers a provocative counterpoint to the films of the 'New Wave.' A special preview, courtesy Kingsley International Pictures.

The New American Cinema: II

(December 6th)

Sunday

Dan Drasin's spontaneous camera captures the folksinger riot in Washington Square, an ominous confrontation of youth and authority.

Guns Of The Trees (Premiere)

This first feature by Jonas Mekas, Village Voice critic, Film Culture editor—a cry of anguish—represents an attempt at a new film form: a plotless mosaic of 5 protagonists at a crucial period of their lives. The best-loved or most-hated film on this year's program. Poetry written and spoken by Allen Ginsberg. With Ben Carruthers, Argus Speare Juilliard, Frances Stillman, Adolffas Mekas. An Emile de Antonio release.

American Propaganda Films

(January 24th)

Operation Abolition: The most famous propaganda film of the decade.
Boycott: Boycott as economic weapon in America today; an anti-Catholic film.
Message From Mississippi: A proud defense of segregation.
Language of Faces: Witnesses of peace, harbingers of war; a pacifist film.

The 1961 Creative Film Award Winners

(February 7th)

The year's best avant-garde films, selected by a distinguished jury. Co-sponsored by Creative Film Foundation.

Stars

(February 21st)

From Bulgaria, a moving love story of a Greek Jewess on her way to Auschwitz and a German soldier guarding the transport. Counterposing the idealism of the one to the pessimistic cynicism of the other, the film refuses to oversimplify either. Second Prize, Cannes 1959. Award at Edinburgh. "Brilliant for its pathos, restraint, delicacy and originality." Films and Filming

Good Morning (Ohayo)

(March 21st)

A delightful comedy of Tokyo's 'suburbia,' filled with odd Western touches, Eastern customs, rebellious children, TV sets and a broad humor startling by American standards. This is the 49th film of Yasujiro Ozu, an undisputed master of the screen who is entirely unknown here. A Shochiku Films release.

Screening of 1962 Flaherty Award Winners

(March 28th)

One of our most popular annual events, co-sponsored by City College; 1962's best documentaries as selected by a distinguished jury.

The Beats and the Outs: Two Views

(April 25th)

The Flower Thief: This frantic, crude, splendiferous riot provides the closest filmic approximation of the beat philosophy so far. Beneath its flamboyant tableaux and aggressive madness lurks a deadly serious rejection of organized society. (Ron Rice)

The Mirage: This European view of an outsider's odyssey offers a singular counterpoint to The Flower Thief in its almost classic serenity and Kafkaesque flavor. (Peter Weiss)

The Crowd

(May 16th)

Only New York showing of King Vidor's classic of American naturalism, a story of regimentation and poignant attempts of two young people, ultimately compromised, to rise from "the crowd." With the negative gone, this is the only existing print. "One of the greatest films to have come from Hollywood."

Rehta, The Film Till Now.
Speaker: Mr. James Card, Curator of Motion Pictures, George Eastman House.

Cinema 16's programs are developed by Amos Vogel and Jack Goelman.

MEMBERSHIP RATES

Early enrollment is advisable due to limited seating capacity.

Special Introductory offer: We are so confident you will enjoy our programs that we will refund your membership fee in full within 10 days after your first show, if not satisfied; you will have attended as our guest.

Wednesday Series	\$16.50 each	Yearly membership
	14.50 each	Any two memberships
	14.00 each	Any five or more memberships
Sunday Series	16.50 each	Yearly membership
	no other rates apply	

Membership can begin with any performance and extends for one year thereafter; it is limited to adults. Membership fees are tax-deductible.

CINEMA 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288,
Incorporated as a non-profit cultural society under state and federal laws.

reference, the final close-up of the heroine looking straight into the camera and allowing herself a twitching half-smile; all of these spring from the same impulse, completely Japanese, which in other days controlled the haiku, the tanka, the sumi-e - they are stationary representations which sum up and, in the same stroke, reassemble the visible world.

Whether Nagisa Oshima will be able, or will be allowed to make the kind of films he wants to, these three have made manifest that his is one of the brighter promises for the modern Japanese cinema.

Donald Richie

Mr. Richie is co-author of THE JAPANESE FILM (1959) and author of JAPANESE MOVIES (JTB, 1961).

A note on Shochiku

Shochiku - the production company responsible for THE SUN'S BURIAL - may best be compared to a combination of, Metro-Goldwyn-Mayer, United Artists, Radio City Music Hall, Loew's and City Center. Its enterprises include the production, distribution and exhibition of motion pictures; the production of Japan's famed classical theatre arts, the KABUKI and the BUNRAKU (puppet theatre), the Shochiku Girls Revues and musicals; and various lines of business connected with these enterprises. About 90 motion pictures are produced annually at the Shochiku studios in Ofuna and Kyoto, among them many of the outstanding Japanese films seen in the West. At present, 60 theatres are under Shochiku's direct management and 2,100 under contract representing 30% of Japan's theatres. Shochiku's export activities are not limited to film; the Kabuki Troupe recently seen in America was the Shochiku company. Likewise, a separate Shochiku enterprise imports foreign films into Japan. This year, the company erected a "Shochiku Amusement Zone" in the Ginza area in the heart of Tokyo, encompassing 10 of Japan's largest motion pictures theatres. Subsidiary activities include publications of Kabuki productions, a magazine, restaurants and novelty shops in the Shochiku theatres.

MEMBERSHIP CAN BEGIN WITH ANY PERFORMANCE and continues for a full year thereafter; tell your friends that nothing is lost by joining after the season begins.

DECEMBER PROGRAM: Please remember that due to the length of this program, Sunday screenings will begin at 11 AM, Wednesday screenings at 7 and 9:30 PM.

FILM BOOKS AND MAGAZINES AT SUBSTANTIAL SAVINGS are available at our literature table in the lobby. Be sure to visit it on your way out.

10% DISCOUNT ON FILM RENTALS IS AVAILABLE TO MEMBERS on all films distributed by Cinema 16 for home or club showings. These films constitute the most comprehensive library of experimental and independent films in America. They can be run ONLY on 16mm sound projectors. For free catalog, write: Cinema 16, 175 Lexington Avenue, New York 16, N.Y.

CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program I - October 1961

WELCOME TO CINEMA 16 I

This being our 15th season, it seems reasonable to assume that Cinema 16 fills a specific and continuing need in the cultural life of the city. Cinema 16 is the "Off-Broadway" of the cinema .. the "Little Mag" of the film world. Its only ambition is to search out the creative, the artistic, the experimental; its only goal to be the showcase for new directions in the cinema.

Here are the kind of films you will see at Cinema 16 which your neighborhood theatre does not or cannot show:

1. Legal and censorship regulations prevent theatrical showing of many outstanding films, including restricted Government films, psychological or medical studies, foreign and American feature films, independent and avant-garde work.
2. Boxoffice considerations prevent theatrical showing of many worthwhile films because they are considered too controversial, too high-brow, too educational or too experimental.
3. Practically none of the theatres show 16mm films, thereby excluding the vast majority of contemporary documentary, psychological, art, scientific, avant-garde and independent film work produced in this country and abroad.
4. In theatres, the short is treated as an appendage to the feature. It is almost never advertised and you never know where a good short may be playing.

At Cinema 16, however:

1. Censorship or boxoffice considerations do not apply, since we operate as a private, non-profit membership society of adults.
2. The short is the guest of honor, since we have found at least as much "film art" in shorts as we have in features.
3. 16mm films are shown as well as 35mm films.
4. A continuing opportunity is offered you to compare the best films of yesterday with the favorites of today and the promising film makers of tomorrow.

At Cinema 16, we believe in the active rather than the passive spectator. We address ourselves to adults, not to a vast undifferentiated audience. We welcome controversy instead of avoiding it. We cater to the intellectually curious who want stimulation, not to the mentally tired who require routinized entertainment.

This is why there is a need for a Cinema 16 .. for an independent, and non-commercial showcase. This is why we exist; and this is also why, we fondly believe, you have given us your support over the years and will continue to do so for many, more to come.

Amos Vogel

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LINES HORIZONTAL

Canada, 1960

6 minutes

National Film Board of Canada Production by Norman McLaren and Evelyn Lambart. Music: Pete Seeger. Sound effects: Joseph Champagne.

Venice and Edinburgh Awards 1960

The first Cinemascope film by one of the world's leading animators is an experiment in pure design composed entirely of straight lines ruled directly on plain black film. The colored backgrounds were made by passing this black-and-white version through an optical printer and exposing the film through color filters onto color negative stock. Seeger's score is improvised; nine musical instruments, including flutes, banjos, drums, maraccas and mandolins, were separately recorded and then "mixed" on tape.

THE SUN'S BURIAL

Japan, 1960

87 minutes

A Shochiku Production, directed by Nagisa Oshima. Script: Oshima and Toshiro Ishido. Photography: Ko Kawamata. Music: Riichiro Manabe. Cast: Hanako..Kayoko Honoo; Takeshi..Isao Sasaki; Shin..Masahiko Tsugawa; Hanako's father..Junzaburo Ban; Batasuke..Kamatari Fujiwara; His wife..Tanie Kitabayashi; The agitator..Eitaro Ozawa.

Twenty-nine year-old Nagisa Oshima is something of a phenomenon in Japanese cinema. For one thing, he has come into national prominence at an age when most Japanese assistants have at least another decade to go before making their first film. For another, he comes from nowhere, in an industry which habitually so carefully plans for the future that one knows today who the best directors will be ten years from now.

After graduating from Kyoto University in 1954, Oshima entered the Kyoto branch of the Shochiku Motion Picture Company, and became an assistant to both Hotaro Nomur and Hideo Oba, two minor directors who have been turning out simple entertainment films for years. For Nomura he wrote two scripts, FORGET ME NOT (Tsukimiso) and LET'S GO (Donto u Koze) and in 1958 was allowed to direct a ten-minute short, TOMORROW'S SUN (Asu no Taiyo), which introduced new Shochiku stars.

In 1959 Oshima was allowed to make his first film, A TOWN FULL OF HOPE (Ai to Kibo no Machi), one which was never adequately distributed in Japan, or elsewhere, but which the critics liked, remarking upon his "surprising originality." Just as surprising was the fact that a motion picture company with a somewhat reactionary reputation should allow an absolutely unknown and untried youngster to make a full-length film.

The reason was that several years ago Japanese films, for the first time in history, stopped making money. Neither widescreen, color, monster pictures, nor Buddhist epics recaptured the lost audience. About that time the pictures of Chabrol, Camus, Truffaut, and Godard first came to Japan. Everyone was talking about the "New Wave" and Shochiku decided to manufacture its own. What the term meant, judging from films released under its banner, was simply more sex and more sadism. Now that

the wave has passed it is apparent that only the films of Oshima have any intrinsic merit, if only because he was not contented with sex and sadism alone.

For Shochiku he made the excellent NAKED YOUTH (Seishun Zankoku Monogatari) in 1960, and followed it with THE TOMB OF THE SUN (Taiyo no Hakaba), (in the U. S. called 'The Sun's Burial'). His last Shochiku picture was NIGHT AND FOG IN JAPAN (Nihon no Yoru to Kiri), the title of which is a slight bow to Alain Resnais. Leaving Shochiku, after an argument concerning a script he had written for Fujiko Yamamoto, reigning movie queen of Japan, he joined a small independent company and is at present making SHIKU, an almost untranslatable title, since it is a verb used when buying animals. The film stars an American Negro and is based upon a story by the latest of the young literary sensations, Kenzaburo Oe.

Suprising as it is that Shochiku should have allowed a young unknown to make films (a venture which paid off; all the films except the last did very well in Japan), it is equally surprising that, coming from the completely uninspiring company of Nomura and Oba, the films should be so original and, a quality rare in Japanese cinema, so personal.

As is true with many young directors, Oshima's pictures define him. They are all concerned with the problems of youth in Japan, specifically those which involve crime and hence dramatize the revolt against the traditional. Politically they are rather left. Society is to blame; the agitator of THE TOMB OF THE SUN is quite anti-Soviet and turns out to be a villain of the deepest dye; the whole of NIGHT AND FOG IN JAPAN, an extremely unsuccessful film, is concerned with the Zengakuren, that student organization which caused Mr. Eisenhower such concern and in which Oshima himself was an active member in his Kyoto University days. More important, however, is that stylistically all three reflect the earnest young intellectual who refuses to see his world as his father saw it, who purposely looks for a new perspective on reality, and who will try anything provided that it has not been tried before.

THE TOMB OF THE SUN is full of such experiments and most of them come off. Oshima is, at his age, scarcely a finished director; rather, he has brought a visual vitality to the Japanese cinema which it has not seen since the end of the war and the first films of Kinoshita and Kurosawa. And though one may think of Bunuel (the dog-torturing scene, the scene where one boy flays another with animal innards, the scene where the boy's body is dumped into the canal - so much like the final scene of LOS OLVIDADOS) and Kurosawa (the entire film owes much to that director's neglected masterpiece, the 1957 THE LOWER DEPTHS (Donzoku), still, the world which Oshima creates - the back-alleys of Kamagasaki in Osaka - is a very real one, and one heightened by insistence upon the theatrical, the grand-guignol, the shocking detail. Perhaps Oshima's single greatest triumph is that this world is not only believable but also palpably Japanese, particularly when the details are most shocking.

The dead of the young hoodlum Yasu (played by Yusuke Kawazu), where the camera lingers in the most openly erotic manner over his twitching torso, the close-ups of Shin's bleeding feet, the fantastic party scene in which a beer bottle (though discretely hidden in the background) plays an unusually phallic role, the bar scene where important action is not shown and, instead, the camera looks at the heroine, the fight scene which is shot from so far away that the characters lose all emotional

CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 2 - November 8, 1961

THE GIRL WITH THE GOLDEN EYES France, 1961 (93 minutes)

A Madeleine Films Production, directed by Jean-Gabriel Albicocco. Dialog and adaptation (from a story by Honore de Balzac): Pierre Pelegri and Philippe Dumarcay. Music: Narciso Yepes. A Kingsley International Pictures release starring Marie Laforet, Paul Guers, Francoise Prevost.

We are grateful to Mr. Edward L. Kingsley for arranging this preview screening prior to the film's commercial release.

In 1834, Balzac wrote L'HISTOIRE DES TREIZE (The Story of the Thirteen). He told the story of thirteen young men who, being sworn to friendship and fidelity, helped each other - heedless of risks - to attain their aims of ambition, fortune or pleasure. But the "Thirteen" fail when one of them, Henri de Marsay, falls in love with the "Girl with the Golden Eyes"; a woman exerts more power than they do. The Henri de Marsay's of the world still exist today, as do the "Girls with the Golden Eyes" and the secret clubs of young men. Transposed to a deceptively contemporary Paris, this baroque tale takes place in an atmosphere of sophisticated decadence and opulent artificiality reminiscent of Max Ophuls and Jean Cocteau. Its unusual subject matter, unexpected continuity and visual pyrotechnics offer an interesting counterpoint to the films of the 'New Wave' (Albicocco is 25; this is his first feature-length film).

Unlike the majority of the 'New Wave' films, it is aggressively precious, proudly artificial, socially uncommitted; yet its subject matter, potentially sensational, is handled with tact and reserve. The actors are not 'human' but serve as symbols of the director's thematic intentions and aesthetic concerns. The story, rather than being 'told', as in conventional, realistic films, is instead 'thrust' upon us in a succession of brutal changes of rhythms, forms and locales; establishing shots are absent; direct cuts, often mystifying in their suddenness, take their place. This 'new' technique of telling a story is in evidence also in such films as THE SUN'S BURIAL, BREATHLESS and with some of the Japanese directors such as Ozu (TOKYO TWILIGHT) and Mikio Naruse (THE ECHO).

Albicocco, an Italian by birth who now lives in France, was first introduced to the film field by his father who was a cameraman. Albicocco and Marie Laforet, the star of the film have just been married. THE GIRL WITH THE GOLDEN EYES was the official French entry at Venice this year, together with Resnais's newest film, 'Last Year in Marienbad'.

"This is an elegant, chaste and discreet work by an accomplished aesthete. We will not argue whether it is a faithful adaptation of the Balzac novel; the film is an homage, rather than illustration of the novel and it is no exaggeration to say that the film is more chaste and more discreet than the novel, and less wrapped in that universe of 'bric-a-brac' so dear to Balzac, Baudelaire and Gautier. No doubt there

are traces of preciousness in the film, but there is also an elegance in the beauty of images which Balzac did not possess. As in the novel, the mystery which surrounds the life of the Girl with the Golden Eyes, is also the key to the film. Albicocco respects this mystery and has transformed the Girl into an extreme poetic symbol. Her relationships with "Leo" and Henry maintain an ambiguity and irrationality that may confuse some of the viewers.

One must also compliment the director for handling so well an audacious theme which easily could have lent itself to vulgar or obscene interpretations. The passions shown are never 'shocking'; nor does the film suggest a textbook on sexual pathology, as do Tennessee Williams' works. Instead, the beauty of the images make one grateful to Albicocco for having visualized such a story with so much delicacy. What impresses one are less the intentions than the personality of the filmmaker; in fact some viewers will criticize, especially in a first film, such an overabundance of tricks and techniques. Actually, however, the atmosphere of the interiors, the sad and grey lights of the 40's in France, lend themselves to a thousand associations and make one realize that this is a finely hewn, carefully designed work of art. Once Albicocco has gratified his need for beauty and liberated himself from a certain aesthetic formalism, this young director of 25 will certainly surprise us with his second film, in which he will reveal whatever he had to restrain in his first. Albicocco has returned romanticism to the French cinema'. Henry Chapier in COMBAT, August 23rd, 1961

DUE TO THE LENGTH OF OUR DECEMBER PROGRAM, please remember that Sunday shows will begin at 11 AM; Wednesday show at 7 and 9:30 P.M.

A Christmas Gift that Renews Itself 5 Times a Year!



FOR YOUR FRIENDS, REDUCED MEMBERSHIP RATES
FOR YOU, EXTRA GUEST TICKETS:

If you are tired of sending your friends tiresome ties or tedious trinkets, send them a membership in Cinema 16 instead...a gift that will make them think fondly of you at least twice a month throughout the year. During the holidays, we shall send them an attractive greeting card bearing your name, together with their membership card. We will also send you 2 free guest tickets for every member recruited under this offer. (Offer expires December 31, 1961).

I am enclosing \$ _____ for _____ membership (s) at the reduced Christmas rate of \$12 per member (regular rate: \$16.50) for the following series:

Wednesday: o 7:15 PM o 9:30 PM
Sunday: o 11:15 AM Beekman Theatre o 11:15 AM Murray Hill Theatre

Name and Address of new member (s):

YOUR name, please:

Mail to: CINEMA 16, 175 Lexington Avenue, New York 16, MU 9-7288

CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 3 - November 1961

AN ANGEL HAS FALLEN Poland, 1960 (20 minutes)

A film by Raymond Polanski produced at the Polish Film University in Lodz.

This is the second film by one of Poland's most interesting new film makers, Raymond Polanski, whose earlier TWO MEN AND A WARDROBE (premiered at Cinema 16 in 1958 and now in its theatrical first-run with THE KITCHEN) created a sensation both at the Brussels International Experimental Film Festival and at Cinema 16. Polanski is a graduate of the famed Lodz Film University, from which have come many of the leading Polish Directors. TWO MEN AND A WARDROBE was Polanski's school project; AN ANGEL HAS FALLEN is his graduate thesis. Polanski is a product of the post-Stalin "thaw" in Poland; the symbolic significance of his works - coming as they do from Communist Poland - cannot be overestimated. TWO MEN AND A WARDROBE hid a harsh social comment under a mask of oblique satire; AN ANGEL HAS FALLEN is a freer, more poetic, more difficult work, with a subject matter, style and denouement even more striking than its predecessor. It is not in distribution and was obtained for this premiere by special arrangement.

THE DREAM OF WILD HORSES France, 1960 (9 minutes)

A SINPRI Production by Denys Colomb de Daunant. Music: Jacques Laspy

Award of Merit, 1960 Edinburgh International Film Festival

This film is generally considered one of the most remarkable shorts of the last decade. It won the highest award at the Edinburgh Festival. Inspired by the wild horses of the Camargue, the director once again utilizes slow motion (as he did in his FORBIDDEN BULLFIGHT, shown last season during Cinema 16's "French Short Film Festival") to create his dream-like effects. The film is the second in de Daunant's triptych of films "The Ballet of Living Things".

LA MATERNELLE France, 1933 (90 minutes)

From the novel by Leon Frapie, adapted and directed by Jean Benoit-Levy and Marie Epstein. Camera: Georges Asselin. Music: Edward Flament. Produced by Studios Photosonor. A Contemporary Films release, starring Madeleine Renaud, Paulette Goddard, Mady Berry, Henry Debain.

This is the first screening in New York in over fifteen years of Benoit-Levy's masterpiece. Benoit-Levy, director of some four hundred documentary, educational and feature films, author of "The Art of The Motion Picture", died in Paris last August. In the 20's and 30's, he directed a number of outstanding feature films featuring children in their everyday surroundings, of which LA MATERNELLE and BALLERINA were the most famous. After the war, Benoit-Levy became the director of the Film and Visual Information Division of the United Nations.

"This film possesses a reality, compassion and almost clinical understanding of the Paris starvelings by comparison with which the sentimental distortions of our American baby dramas seem laughably trivial. It belongs among the great European screen dramas of childhood. Its excellence resides in the passionate honesty of its approach and the magnificent manipulation of its subject matter." New York Times

"Benoit-Levy used no blondined child actors for his tatterdemalions. From actual Paris maternelles (kindergartens) he took his 250 waifs - none of whom had any previous acting experience. He built a replica of an existing day nursery and packed the children and adult actors in. There they lived during the nine months it took to make the picture. The children never knew when cameras photographed them. They thought the nursery a real one. The actors who play teachers and maids in the picture waited on them, taught them, and generally cared for them. The waifs played games, ate and slept-unconcerned with thoughts of grinding cameras. Thanks to this, they have an easy naturalness, a genuine pathos, and actual humor never found in Hollywood's dimpled darlings." Newsweek

"This case-history of an unwanted child is presented with a so deceptively school-teacherish sobriety that its warmth and vitality seem to well up out of the incidents and the people themselves. Of all the many attempts to accommodate the documentary approach to a fictional story, this is one of the best because its technique, far from being adopted for its own sake, grows out of the sociological and psychological aims of the film-makers. These aims are simple. They are the unpretending, ameliorative aims of the pedagogue, the social worker, the healer. They have resulted in a film of the highest distinction." Richard Griffith, The Film Till Now.

DUE TO THE LENGTH OF OUR DECEMBER PROGRAM, please remember that Sunday shows will begin at 11 AM; Wednesday shows at 7 and 9:30 PM.

A Christmas Gift That Rewards Itself 5 Times a Year!

A SPECIAL CHRISTMAS OFFER FOR YOUR FRIENDS AND YOU:

If you are tired of sending your friends tiresome ties, send them a Cinema 16 membership instead...a gift that will make them think fondly of you at least twice a month throughout the year. During the holidays, we shall send them an attractive greeting card bearing your name, together with their membership card. We will also send you 2 free guest tickets for every member recruited by you.

(Offer expires December 31, 1961)

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CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 4 - December 1961

THE NEW AMERICAN CINEMA: PROGRAM ONE

With the Hollywood 'independents' assuming the rôle of the defunct major studios, 1961 has seen the emergence of a new group of 'true' independents, dissimilar in style, but united in their determination to break through to commercial distribution despite unorthodox financing, production methods and subject matter.

THE SIN OF JESUS

U. S., 1961

(39 minutes)

A film by Robert Frank. An Off Broadway Production (Walter Gutman)
Music: Morton Feldman. Camera: Gert Berliner With Julie Bovasso,
Robert Blossom, St George Brian.

Premiere. This is the second film by the noted still photographer Robert Frank, whose PULL MY DALSY was premiered at Cinema 16 in November 1959 and went on to make film history by becoming one of the most famous and widely played short films of the past decade.

As uncompromising in its demands upon the audience as was his first film, THE SIN OF JESUS is based on the famous story by the Soviet Russian writer Isaac Babel who perished during Stalin's purges in the Thirties. Elisabeth Sutherland, in a forthcoming review of the film in FILM QUARTERLY, notes that 'the comic-wistful tone of PULL MY DALSY gives way here to desolation. THE SIN OF JESUS mirrors life darkly, as a place without exit where human beings are doomed to suffer by their own humanity. The film's texture - blacks and grays with flashes of white - matches its spirit. the camera draws on fields and trees, barns and coops, sunlight and snow as an emotional vocabulary with which to speak of loneliness, transfiguration, doom, despair. Frank explores the tension between various levels of reality, and our perception of them. he does more than alternate scenes of ordinary life with interludes of fantasy. Between the extremes of Felix snoring in bed and angels scattering white feathers lies a great, shadowy land of the supra-real; Frank is most exciting there. Mouths work and no sound emerges; voices are heard and lips remain motionless. Time goes out of sequence, becoming mental instead of chronological. Frank does not need fantasy to give new dimensions to reality: His great gift, emerging in his still photography as well as in this film, lies in the ability to make visible some of the mysteries which underlie human life.'

THE TIME OF THE HEATHEN

U. S., 1961

(75 minutes)

Written and directed by Peter Kass. Executive Producer: W. Ronald Lerner. Producer: Cal Floyd. Assistant director: Peg Santvoord. Editing: Ed Emshwiller and Peter Kass. Camera and art work: Ed Emshwiller. Music: L.A. Hiller, Jr. With John Heffernan, Stewart Heller, Nathaniel White, Ethyl Ayler, Orville Steward, Dan Goulding, Barry Collins.

\$5000 Grand Prix, Bergamo International Film Festival

Premiere. "This film was a 9 month effort from inception to conclusion. It was made on an extremely limited budget (\$20,000 plus a 20% overcall) and needless to say the people involved earned no monies on the project. It was financed on a limited partnership basis with the producers carrying the brunt of the financial burden. Parenthetically may I say; we must have been out of our minds to even attempt. The shooting script was written in five days as we had to be in production by a certain date due to climate and time availability circumstances. Our equipment consisted of: (1) 35mm Arriflex; (1) weary tripod; (1) cameraman's strong arms and (1) sun-roofed Volkswagen for trucking shots. Half of the cast were local residents that were impressed into service mostly against their wishes. For example; the boy was discovered walking by a railroad station, the doctor is a local minister, the father - a gardener - etc.

If the film lacks a certain assembly line polish it is because every element in the work was hand done by the makers. Film editing-sound editing-dubbing-effects etc I will not mention under what conditions the work was done since it would not be believed anyway. Suffice to say that I do now believe in miracles." Peter Kass

Ed Emshwiller, one of the makers of this film, is well-known to Cinema 16 audiences for his Creative Film Foundation awardwinners DANCE CHROMATIC and LIFELINES. Both films combine paintings with live action, a technique developed further in the present work.

TIME OF THE HEATHEN now has the distinction of being the second American independent film to be distributed in America by a British firm: Lion-International Films have just purchased world-wide rights to it, as they did with SHADOWS. This provides a piquant comment on American theatrical distributors and exhibitors.

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CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 5 - December 6, 1961

THE NEW AMERICAN CINEMA: PROGRAM 2

With the Hollywood 'independents' assuming the role of the defunct major studios, 1961 has seen the emergence of a new group of 'true' independents, dissimilar in style, but united in their determination to break through to commercial distribution despite unorthodox financing, production methods and subject matter.

SUNDAY

U. S., 1961

(16 minutes)

A film by Dan Drasin. Music: Dave Cohen, Jan Dorfman. With Frances Stillman, Howard Milkin, Gerald McDermott, Frank Simon. Distribution: Emile de Antonio.

Second Prize, Documentary Film Category
San Francisco International Film Festival 1961

"Sunday is an attempt to convey my impressions 'while being there'. It was not shot objectively as a newsreel, but rather from 'the inside'. I even found myself singing along with the kids and being attacked by the police at the same time." Dan Drasin

"Drasin's spontaneous camera, zooming in and out and around, caught the riot that Sunday with an authenticity and aliveness that puts it head and shoulders above most of the reporting that is going on today in film and television. The reason for his success - I am happy to say it - is that he turned his back on all the accepted techniques of our professionals, in his use of camera and of sound. He lost his slickness but he gained truth and the dynamic of life, both in sound and image."

Jonas Mekas, *The Village Voice*

"Having come to a quiet boil over the hounding of harmless folksingers in Washington Square, it has been a revelation to see SUNDAY, put together by Dan Drasin, 18. This film has a fine free-swinging quality and certainly delights the knowing audience. If it isn't grabbed by art cinemas and Village theatres immediately, another black mark is indicated for those managements. To the accompaniment of spirituals or songs, the little picture moves from the pastoral of childhood to the fierce contentions of those who stand against mistaken law. The steady progression of the picture from word to action, from mild contention to violence, from song to paddy wagon is a finely balanced thing. The beefy face of the police inspector is wonderfully cast in the role of the one who represses mankind with disregard of human values. The feeling of the picture seems so exactly right in its juxtaposition of happy, youthful singing and instrumentation against the dull, massed force of the police. That these singers should be limited in time or be required to have licenses seems a procedure so asinine in the civic sense that possibly only in New York could this happen. This film, roughly 600 feet of film, cut from 2000, has been made by Dan Drasin entirely by means of borrowed equipment and deferred payments. He has spent not a penny. When he pays what is owed, it will cost less than \$1000. Persons interested in showing it must contact Emile de Antonio, it is a wonderfully shocking example

sirens (a leit-motif of the film), snatches of mordant dialogue and periodic outbursts from the American poet, Allen Ginsberg, searing in their fury. There may be music in the film but I don't remember any. What remains with me is the sound of the voices, human voices. Scratch most films and the emulsion comes off; scratch this one and it will bleed.

"It is not a 'pleasant' film, it is not 'entertainment,' it is even sometimes close to grotesque in its rage, though it never becomes grotesque. It may even be, perhaps, the least commercial film ever made, but there isn't a trivial moment in it.

"I know that even the best of intentions are not enough when it comes to a work of art. But for the moment it is not important whether GUNS OF THE TREES is a work of art or not. It is a poster, a declaration, a manifesto, and what is important is that there is, alas, reason enough for its having been made... the moral and ethical reasons. There is also the personal reason - the catharsis that Mekas achieved for himself with its making. No one will doubt this who sees it. There has never been a creative work of real stature that was made sans this catharsis for the artist."

Herman G. Weinberg, *Cahiers du Cinema*



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of almost everything, namely, how little you can make a good picture for if you have talent, how foolish the authorities can be when they try hard enough."

Archer Winsten, The New York Post, May 15, 1961

GUNS OF THE TREES

U. S., 1961

(85 minutes)

A film by Jonas Mekas, assisted by Adolfas Mekas, advised by Edouard de Laurot, co-assisted by Sheldon Rochlin, Charles Silver, special assistance by Harrison Starr and Dan Drasin. Poetry interludes written and spoken by Allen Ginsberg. Film score: Lucia Dlugoszewski. FC Film Unit Production. Distribution: Emile de Antonio.

Cast: Ben..Ben Carruthers; Argus..Argus Speare Juilliard; Frances... Frances Stillman; Gregory..Adolfas Mekas; Monk..Frank Kuenstler.

"GUNS OF THE TREES deals with the thoughts, feelings and anguished strivings of my generation, faced with the moral perplexity of our times. Conceived as an episodic, horizontal film, there is no apparent story connection between one scene and the next. The scenes act like pieces of a larger, timed, emotional mosaic. Where the direct word, or the direct image fails - when we come to more essential things - the indirectness of the poet will seize the essence and the truth." Jonas Mekas

"Way out in the cinematic ionosphere is this first effort by Jonas Mekas, founder-editor of 'Film Culture' magazine and controversial movie critic of New York's 'The Village Voice.' Shown at the Spoleto Festival, GUNS OF THE TREES provoked both outrage and high praise. Its 85 minutes is fragmented into tiny, disparate but inter-related scenes - semidemiviews of the happy love life, candid political cynicisms of a boozy malcontent - some on screen only one or two seconds, none more than one or two minutes. The effect is that of a massive mosaic of many textures. In another sense, the film is constructed like a visual poem, with perhaps 25 to 50 five-second intervals of blank white space scattered throughout to create stanzas of varying length. Many of these gaps are spanned by the voice of poet Allen Ginsberg reading his hell-fire condemnations of a corrupt America. The presumed sickness of the United States makes up the segmented text of GUNS OF THE TREES, but the argument is wielded so ingeniously that most of its scrutators will simply draw a bewildered blank."

Show Business Illustrated, October 1961

"An unbearably sewer-esque film...out of nothing, nothing can come...The reason why Frances commits suicide is very clear; her director gave her, and GUNS, no other choice...Our ears are assaulted by a mixture of blasting tonal bombast with a toss of bad folk music...GUNS is a vehicle for Jonas to outrage with film all order, all form, his fascination with the grotesque in people, locations, and a game of footsie with visions and pseudo-mystical jabberings...Jonas told me GUNS was a propaganda film. It is neither film nor propaganda. It is a stillbirth: dead, reeking and insulting and I wish it a kind and speedy burial." Marshall Lewis in 'New York Film Bulletin'

"GUNS OF THE TREES deals with a difficult theme and follows an avantgarde trend. It doesn't use the accepted narrative story, nor does it give much importance to the rules that still govern so much of our modern literature and which derive from the 19th Century Balzacian roots. Mekas simply follows, with full freedom of invention, five young people who face crucial moments in their existence. The problems that upset the existence of these personages are tightly laced with our times: a suicide;

the difficulty in establishing a human contact deeper and more meaningful than appearances and formal facts; the anguish that burns every American caught in the realization that he lives in a society based on false values; the loss of direction of a generation that has too hurriedly turned its back to socialism; the menace of atomic war; the nightmare of total destruction; the danger of a world-wide conflict between the USA and the USSR. Solitude and love are the themes which recur and interweave in a presentation that is devoid of mechanical connections. The harmonious and uninterrupted flow of thoughts, sensations and memories merge into rapid sequences held tightly together by a precise knot of the problems. A demonstration against the invasion of Cuba explodes with a threatening vigor following a conversation between two lovers. A conversation between an intellectual and a monk on the future of humanity serves as a counterpoint to a joyous scene between a colored girl and a white boy. And so this film flows, far from any conventional formula breaking the logical axis of the story and abandoning itself to a whirling multiplication of questions.

"To refer to eccentric expedients in the work of the director would be inexact. Mekas to tell the truth, experiments here with a fresh language, convinced as he is that our contemporary dramas must find their own forms, ones in which the anxieties and dissatisfactions of the modern world can be best reflected. His point of view and his creative action are determined by the certitude that the world today has gotten itself into a chaos which has no exit. Therefore he uses a broken narrative, in spurts, not easily deciphered. Therefore the beat generation uses a spontaneous form of writing. Therefore, also, this rebelling and protesting position in reaction to the myths and the illusions of American society - an ideologically nebulous position marked by a rebuttal of the principles on which society is based, and in a vain hope of returning to a life regulated by the laws of nature and love.

"One doesn't need particularly intuitive talents to see how much irrationality, neo-romanticism and decadence there is in any negation tinged with nihilism, and this is the highest limit of the revolt proposed by Mekas.

"Despite all this, GUNS OF THE TREES deserves an attention reserved to any creative act which exposes the symptoms of a deep crisis, which attempts to open the immense possibilities hidden in cinema which, unfortunately, too often are sacrificed to commercial indulgences. Even if we don't subscribe to all his conclusions, we can feel the impact of his cinematic language, of his inspiration, of the images that often have the documentary quality of a chronicle. We cannot underrate the rich energies of a director who together with Resnais of HIROSHIMA, MON AMOUR, and Godard of BREATHLESS is freeing cinema from its melodramatic limitations."

Mino Argentieri in 'Cinema 60', Rome

"... The following day there was a screening of GUNS OF THE TREES, by Jonas Mekas, Gian Carlo Menotti left. A countess fainted. And the clergy banned it to its members. It literally drills into the spectator. Jonas does get his message across in a rather Dada fashion." The Village Voice, Report on Spoleto Film Festival

"Those who have followed Mekas' writings on the cinema could guess that his first feature film would be composed of equal parts of poetry and violence, anger and lyricism. They will not be disappointed - it is a bitter but lyric work. It is also revolutionary in form, being unlike, in its technique, anything you ever saw.

"The film is composed in 'stanzas' which end in a blank screen. The sound track is polyphonic, contrapuntal to the images, and is clamorous with the wailing of air-raid

CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 6 - January 1962

PLEASE NOTE: Due to the running-time of THE FALL, we are postponing the shorts scheduled for today until our next regular event.

THE FALL (La Caida) Argentine, 1958 (99 minutes)

Argentine Sono Production, directed by Leopoldo Torre Nilsson. Camera: Alberto Echebehere. Music: Juan Carlo Paz. Adapted from a novel by Beatriz Guido. With Elsa Daniel, Lautaro Murua, Lydia Lamaison, Hebe Marbec, Carlos Lopez Monet, Nora Singerman, Oscar Orlegui. American distribution: Raymond Rohauer.

This is the second Leopoldo Torre Nilsson film to be introduced to American audiences by Cinema 16 (the first, END OF INNOCENCE (THE HOUSE OF THE ANGEL) was shown at Cinema 16 in October 1959, prior to its theatrical release by Kingsley International Pictures).

Of the more than a dozen Torre Nilsson films in existence, only these two have so far been seen here (THE FALL will go into commercial release shortly). It is to be hoped that this "exposure" of his work to American critics and film intellectuals will lead to the exhibition of his other films here, for Torre Nilsson, a young Argentinean of Swedish origin, is not only unquestionably the foremost talent of the young Argentinean cinema, but also one of the leading present-day international directors. His 1961 production, HAND IN THE TRAP, won the Grand Prix at Cannes this year.

36 years old, he has been in films for 15 years, first as assistant to his father, a well-known Argentinean director, then as the director of several films. The first was made under the Peron regime and was followed by a lengthy period of inactivity caused by the oppressive totalitarianism of the regime. He first came to the attention of the West with THE HOUSE OF THE ANGEL, which caused a sensation at Cannes and was subsequently selected for London's historic "Festival of Festivals". This film marked both his entry into European film circles and the beginning of his close collaboration with the writer Beatriz Guido, whom he later married. Her novels, with their sharp atmospheric qualities and economical plots, seem to provide a literary basis for his impressionistic style. His basic concern remains a highly subjective and dense exploration of a claustrophobic, puritanical society, encumbered with hypocrisy, suppression and insidious corruption. The protagonists of his films struggle against these limitations, yet are themselves enmeshed in their mechanics.

"The most personal work at the Festival, came from the Argentine; and, not surprisingly in the calculatedly commercial set-up of Berlin, failed to get a prize even though it was one of the most eagerly discussed among the films shown. THE FALL is directed by Leopoldo Torre Nilsson from a novel by Beatriz Guido, the team who made THE HOUSE OF THE ANGEL. Once again their main theme is the impact of a hypocritical society on innocence, but this time the mood is not content to remain

one of malevolent sexuality and claustrophobic disquiet. Here the surface is much more elaborately plotted.

A young girl arrives in Buenos Aires to study and takes a room in a house near the university. It is run by a brood of knowing, precocious children whose mother lies prostrate and well-nigh speechless with asthma in her room. Over the house hangs another, more powerful influence - that of a roving uncle who returns intermittently to occupy a mysterious locked room. At first shocked and appalled by the lawless children, the girl grows into a mature responsibility towards them, and into a vague idealistic affinity with the absent uncle. Simultaneously, she is drawn into the web of a calculated seduction by a man who wants not only her physical capitulation but also the subjugation of her awakening personality.

For three-quarters of its length, THE FALL impeccably fuses its varying moods: wild anarchic comedy with the children, and the tentative, troubled quest for moral values of the girl, harassed by ingrown prudishness and the superstitious fears derived from a rigidly Catholic upbringing. Add the odd children have an irresistible reality, their eccentricities never seeming imposed; the twelve-year-old girl, her face flicked with malice, decked out in her mother's hats; her little sister, who habitually wears a small stuffed bird perched crazily on her head; the prurient youngster who conducts a lively street corner trade in women's underwear to keep the household going. All their brazenness has a hint of angelic candour which renders their plight touching as well as comic. The tone is perfect, and the performances among the most extraordinary the cinema has produced from children. The film's last quarter, which includes the arrival of the uncle, seems to me less successful: the character of the man and his intentions remain somewhat obscure. But this is still a very satisfying work; and it confirms Torre Nilsson as South America's most individual talent, producing films of a unique fascination."

Derek Prouse, Sight and Sound

MAYA DEREN

Maya Deren, leading spirit of the American avant-garde film movement, spearhead, organizer and Executive Secretary of the Creative Film Foundation, died recently and unexpectedly.

Those who knew her, know that she is irreplaceable. Her passion, seriousness, honesty and devotion to the cause of film coupled with rare creative talents, were unique in a field overrun by the meretricious.

The Directors of the Creative Film Foundation have decided not to hold the annual competition for the Creative Film Foundation Awards this year, and to instead transform the Award Presentation evening (scheduled for February 7th) into

A MEMORIAL EVENING FOR MAYA DEREN

A retrospective exhibition of some of Miss Deren's best films.

This event will take place on Wednesday, February 7th, 7:15 and 9:30 PM at the Fashion Industries Auditorium. Your membership card will admit you.

CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 7 - January 24, 1962

AN EVENING OF AMERICAN PROPAGANDA FILMS

BOYCOTT

(34 minutes)

Produced and distributed by Protestants and Other Americans United for Separation of Church and State.

The sponsor of this film is POAU (Protestants and Other Americans United for Separation of Church and State) an organization expressly created to counteract what it considers encroachments by the Catholic Church upon the principle of Church and State separation. BOYCOTT is one of a number of films produced for their educational program, based on a true-to-life series of events that happened in a New England state.

THE MESSAGE FROM MISSISSIPPI

(27 minutes)

Produced and distributed by the Public Relations Department of the Mississippi State Sovereignty Commission.

"The Public Relations Department of the Mississippi State Sovereignty Commission, an agency created by the Mississippi Legislature, is coordinating a program which is ready to carry the Mississippi Message into every section of the nation. Our films and speakers want an opportunity to present to northern audiences the true story of how segregation works for the benefit of both races and how the white and colored people live in harmony, for mutual progress, under a segregated society."

Mississippi State Sovereignty Commission.

OPERATION ABOLITION

(42 minutes)

Produced by Washington Video Productions for the House Committee on Un-American Activities. Available from Cinema 16.

In the short space of one year, this film has become America's most famous and most hotly debated propaganda film. More than 1500 prints have been sold and are being shown widely in colleges, clubs, industrial plants and churches throughout the country. An endless number of newspaper features, editorials, sermons, pamphlets, recordings, picketlines have added to the undeniable dramatic impact of the film itself. The use of newsreel footage and sound lend it a semblance of reality and veracity which touch upon the very core of the "propaganda film" problem: the judicious "re-arranging" of "reality" by means of editing and narration. It is impossible to summarize the controversy or the factual objections that have been made against the film in a program note. Instead, we refer you to a 30-page booklet, the most exhaustive analysis of the film so far:

OPERATION ABOLITION
published by the National Council of Churches
on sale in the lobby for 50 cents

Those members wishing to hear the other side of the story are referred to THE COMMUNIST-LED RIOTS AGAINST THE HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES IN SAN FRANCISCO (House Report No 2228) a U. S. Government Printing Office publication.

OPERATION ABOLITION is available for home or club RENTAL from Cinema 16 and is shipped with copies of the literature mentioned in this program note.

THE LANGUAGE OF FACES

(17 minutes)

A film by John Korty, narrated by Meredith Dallas, with music by Teiji Ito. Produced by the Peace Education Program of the American Friends Service Committee. Distributed by Contemporary Films

"This is a film about war and peace - here and now. It depends neither on newsreels of past wars nor fantasies of future ones. It is about a war which exists in the present tense, about bombs that are exploding in slow motion - in the turning of a million heads, in another million yawns at the headlines, in another million quiet nods to the mass production of mass destruction.

The picture is dark, but there is a crucial difference between darkness outside and darkness inside. If we can admit to the war within, we at least have a place to start. And if we are numb to the language of words, we can speak in "the language of faces." Beginnings are being made and this film shows one, not for the sake of strategy or propaganda, but for the sake of self-revelation. If the seeds of war exist in each man, so must the seeds of peace. The question is which we shall nurture." John Korty

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CINEMA 16 FILM NOTES 1961/1962

Series 15 - Program 8 - February 7, 1962

MAYA DEREN: A MEMORIAL EVENING

co-sponsored by the Creative Film Foundation

"The cinema of Maya Deren delivers us from the studios: it presents our eyes with physical facts which contain profound psychological meaning; it beats out within our hearts or upon our hearts at times which alternates, continues, revolves, pounds, or flies away...One stands before spatial events and within the value of their time. One escapes from the stupidity of make-believe. One is in the reality of the cinematic fact, captured by Maya Deren at that point where the lens cooperates as a prodigious discoverer. This renewal of the contact between cinema and an essential part of its means and ends opens up so much out of which intelligence, sensibility and inventiveness can create poems. Poetry, after all, is the feast which life offers those who know how to receive with their eyes and hearts, and understand." Le Corbusier

THE VERY EYE OF NIGHT (1952/56)

(15 minutes)

Direction, script, photography, art direction and editing - Maya Deren;
choreographic collaboration - Antony Tudor; assistant director -
Harrison Starr; music - Teiji Ito.

This is a film in which both the movements of the dancers and those of the camera have been choreographed into a celestial ballet of night, as the opposite or apposite of day. The film is in the negative. The blackness of night erases the horizontal plane of the earth's surface and the movements of the dancers and the camera, released from this reference to a horizontal plane, become as four-dimensional and directional as those of birds in the air or fish in the water. Whereas by day we move by decision and desire, by night NOCTAMBULO is moved by gravities or laws, and, advancing by the blind incalculable accuracies of the sleepwalker, is drawn to the celestial center which revolves eternally in the dark geometry of its orbit from the beginning of time.

RITUAL IN TRANSFIGURED TIME (1945/46)

(15 minutes)

Conceived and directed by Maya Deren. Photographed by Hella Heyman.
Choreographic collaboration: Frank Westbrook. Principal performers:
Rita Christiani and Frank Westbrook.

A Ritual is an action distinguished from all others in that it seeks the realization of its purpose through the exercise of form. In this sense ritual is art; and, even historically, all art derives from ritual. In ritual, the form is the meaning. More specifically, the quality of movement is not a merely decorative factor; it is the meaning itself of the movement. In this sense, this film is a dance.

This quality of individual movement, and, above all, the choreography of the whole, is mainly conferred and created by filmic means - the varying camera speeds, the relating of gestures which were, in reality, unrelated, the repetition of patterns so complex as to be unique in actuality, and other such means. In this sense, the film confers dance upon non-dancers, except for a passage in which the large pattern and the individual action coincide, briefly, in intention.

Such ritual efforts are reserved for the accomplishment of some critical metamorphosis, and, above all, for some inversion towards life: the passage from sterile winter into fertile spring; mortality into immortality; the child-son into the man-father; or, as in this film, the widow into the bride.

Intermission: 5 minutes

A STUDY IN CHOREOGRAPHY FOR CAMERA (1945)

(4 minutes)

A film by Maya Deren and Talley Beatty.

The space of the field, the ritual temple and the theatre stage have been, historically, a place within which dancers moved, creating, in terms of their own capacities and their human limitations, the physical patterns of emotions and ideas. But cinema provides a different kind of time, can even cause the human body to perform inhuman movement. These choreographies for camera are not dances recorded by the camera; they are dances choreographed for and performed by the camera and by human beings together.

AT LAND (1944)

(5 minutes)

Conceived and directed by Maya Deren. Technical assistance: Hella Heyman and Alexander Hammid.

The universe was once conceived as the passive stage upon which the dramatic conflict of human wills was enacted and resolved. Today man has discovered that that which seemed simple and stable is, instead, complex and volatile; his own inventions have put into motion new forces, toward which he has yet to invent a new relationship. Unlike Ulysses, he can no longer travel over a universe stable in space and in time, to find adventures; nor can he resolve intimate antagonisms with an adversary sportingly suitable in stature. Rather, each individual is the center of a personal vortex; and the aggressive variety and enormity of the adventures which swirl about and confront him are unified only by his personal identity.

MESHERS OF THE AFTERNOON (1943)

(14 minutes)

A film by Maya Deren and Alexander Hammid.

This first film is concerned with the relationship between the imaginative and the objective reality. The film begins in actuality and, eventually, ends there. But in the meantime the imagination, here given as a dream, intervenes. It seizes upon a casual incident and, elaborating it into critical proportions, thrusts back into reality the product of its convolutions. The protagonist does not suffer some subjective delusion, of which the world outside remains independent, if not oblivious; on the contrary, she is, in actuality, destroyed by an imaginative action.

program notes for all films by Maya Deren

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CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 9 - February 21, 1962

STARS Bulgaria/ East Germany 1958 (94 minutes)

Bulgarian State Enterprise and VEB/DEFA Production Direction: Konrad Wolf. Script: Angel Wagenstein, Christa Wernicke. Camera: Werner Bergmann. Music: Simon Fironkow.

Cast: Sascha Kruscharska (Ruth); Jurgen Frohriep (Walter); Erik S. Klein (Kurt); Stefan Pejtschew (Bai Petky).

This interesting Bulgarian-East German co-production - so German in feeling and yet, in fact, the first major film to come out of Bulgaria, is not just another story of the "Good German". Considering its source, perhaps one of its most interesting aspects is precisely its refusal to over-simplify the Germans. There is Walter, the sensitive, hesitating, bewildered German, who at first seems to oppose injustice for "esthetic" reasons; Kurt, the typical German "Landsknecht", soldier type, in turn gemütlich or vulgar, friendly or sadistic, insensitive, extrovert; a sensualist, who politely helps a Jew into the transport train; and, finally, the sentry who follows the lovers on their walks - a gross, pyknic lout who urinates against the wall while the lovers say goodbye. But it is Kurt who, by virtue of his characterization and acting, almost becomes the protagonist of the film; he represents the "eternal soldier", in its more repellent "German" aspects, and beautifully reflects the commonness and terrifying "normality" of such an alienated, inhuman type.

The film handles its many controversial elements on a completely emotional, lyrical level. This approach results in some remarkable effects of mood (especially in the exteriors and the depiction of the Jewish community), some moving situations (Ruth's return to the ghetto after her first meeting with Walter) and a certain delicacy in the relationships. One may find fault with an over-literary dialogue and an idealized conception of the two main roles. Yet there is warmth and sadness, and an obvious determination to face a difficult period with honesty.

Konrad Wolf, the director, the son of the famed German playwright Friedrich Wolf, has an interesting background. He lived as an emigre from Germany in the Soviet Union from 1934 to 1944 and there studied at the State Institute of Cinematography under Alexandrov and Gerassimov. He later worked as assistant director in East Germany's documentary film studio with Joris Ivens and Herbert Ballmann, and as assistant on feature films with Kurt Maetzig (whose COUNCIL OF THE GODS was shown last year at Cinema 16). His films clearly reveal this "Russian" influence in their realism, attempts at stylization, and implicit humanitarian sentimentalism. They concern themselves solely with contemporary social questions. His film LISSY dealt with the moral and political values of the pre-Hitler German petty-bourgeois and how these values led to fascism. DIE SONNENSUCHER dealt with the lives of the East German uranium miners in such forthright manner that it ran into difficulties; according to some reports, it has never been released, according to others, it was banned on two occasions in East Germany.

A SERIES OF AMERICAN FILM CLASSICS WILL BE PRESENTED AT THE 8TH STREET PLAYHOUSE

On Wednesday, February 21st, the 8th Street Playhouse will present its first program in a series of American Film Classics.

All films are in the original form, some have not been shown in New York in years; some have not been available.

..... 1st program

"ANNA CHRISTIE" starring GRETA GARBO, Marie Dressler, Charles Bickford
and Directed by Clarence Brown; from the play by Eugene O'Neill. Garbo's first speaking part.

"DINNER AT EIGHT" starring Marie Dressler, John and Lionel Barrymore
Wallace Beery, Jean Harlow
From the play by George S. Kaufman and Edna Ferber.

..... 2nd program

"NIGHT MUST FALL" starring Robert Montgomery and Rosalind Russell
From the play by Emyln Williams, with Montgomery as
and the psychopathic baby-faced killer.

• "THE BIG STORE" starring The Marx Brothers and Tony Martin.

..... 3rd program

"MIN AND BILL" starring Marie Dressler and Wallace Beery
and Dressler and Beery together for the first time.

"THE PASSIONATE PLUMBER" starring Buster Keaton and Jimmy Durante
A free adaptation of "Her Cardboard Lover".

..... 4th program

"THE THIN MAN" starring William Powell and Myrna Loy
From the book by Dashiell Hammett. Nick Charles
and solves the mystery during an eerie dinner party.

"THE CHAMP" starring Wallace Beery and Jackie Cooper.
A story of an ex-prizefighter and his son.

SPRING 1962 PROGRAMS

CINEMA 16

Since (for the first time this year), our Fall brochure listed and described 15 out of 16 programs, no spring brochure will be published. Keep the listing below for future reference.

Wednesday, March 21, Fashion Industries Auditorium (7:15 and 9:30 PM)
GOOD MORNING A comedy of Tokyo's suburbia, by the legendary Yasujiro Ozu, filled with odd Western touches, Eastern customs, rebellious children, TV sets and a broad humor startling by American standards.

Wednesday, March 28, Fashion Industries Auditorium (7:15 and 9:30 PM)
SCREENING OF 1962 FLAHERTY AWARD WINNERS The year's best documentaries, as selected by a distinguished jury; co-sponsored by City College of New York

Wednesday, April 11, Fashion Industries Auditorium (7:15 and 9:30 PM); Sunday, April 1, Beekman Theatre (11:15 AM); Sunday, April 8, Murray Hill (11:15 AM).
A GENERATION Only New York showing of Andrzej Wajda's powerful, ragged, political work, duffused with lyricism and melancholy.
PORTRAIT OF A YOUNG MAN WITH MEDALLION Premiere of a new experimental film from Poland's famed Film University at Lodz, by Witold Leszczynski.

Wednesday, April 25, Fashion Industries Auditorium (7:00 and 9:30 PM)
 (Please note that this program starts at 7 PM).
THE FLOWER THIEF Frantic, crude, spendiferous riot provides closest filmic approximation of the beat philosophy so far.
THE MIRAGE This European view of an outsider's odyssey offers a singular counterpoint to 'The Flower Thief' in its classic serenity.

Wednesday, May 9, Fashion Industries Auditorium (7:15 and 9:30 PM); Sunday, May 6, Beekman (11:15 AM); Sunday, May 13, Murray Hill (11:15 AM).
BOYCOTT Originally scheduled for our "American Propaganda Films" program, this FOAU film asserts that the Catholic Church utilizes the weapon of boycott against its adversaries.
CHILDREN OF THE OPEN AIR Prix Jean Vigo, 1960. Premiere.
 A film about the solitude of a slum child, notable for its poetry and absence of cant.
THE MUSIC BOX Academy Award Winner. Laurel and Hardy attempt, against grave odds, to deliver a piano. An enduring classic of the American comic cinema.
PATAMORPHOSE Premiere of a delicious French satire; how the same sequence would be filmed by Disney, McLaren, Lenica and other defenseless animators.

Wednesday, May 16, Fashion Industries Auditorium (7:15 and 9:30 PM)
THE CROWD Only N.Y. showing of King Vidor's classic of American naturalism - "One of the greatest films to have come from Hollywood". Rotha, The Film Till Now. Speaker: James Card, Curator of Motion Pictures, George Eastman House.

CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 10 - March 1962

ACTUA-TILT

France, 1960

(11 minutes)

Societe Franco-Africaine de Cinema Production. Direction: Jean Herman. Text: Jean Herman and Claude Nahon. Camera: Deris Clairval. Editing: Suzanne Baron and Monique Nana.

Grand Prix, Tours 1960

Critics Award, International West German Film Festival, Oberhausen 1960

The first film of a young French film maker (Herman was 20 at the time), ACTUA-TILT uses a pennyarcade to mount a savage attack on dehumanization, spurious eroticism and "progress", edited to a barrage of staccato visuals. Commenting on the replacement of human intercourse by mechanical games, and counterposing the artificiality of war toys with the reality of battle, it deftly works stock footage into its agonized, if perhaps overdone, comment on modern civilization. It "tilts" reality.

"Westerns, a certain type of eroticism, war, sports, anticipation are the main themes. The characters, always isolated from each other, and abstracted, are shown as part of the very mechanisms which they put into motion. Their tics, reflexes, brief gestures, hardly sketched, are profoundly part of the machines' rhythms. They are placed into situations in relation to each other, which, by the very nature of the machine's personality, erase their own. The result: a small foretaste of hell.

The commentary is impressionist and apocalyptic. We shall go to the moon...we shall walk on it...nothing has been forgotten...everything has been anticipated.. how we will sleep...eat...love...even the worst has been anticipated...the dead people, the survivors at the bottom of the sea. Will this really happen? It is already happening. People are getting ready. People are meeting each other without seeing each other, are seeing each other without speaking to each other, are speaking to each other without saying anything. There are new gestures, new words. Antibodies, anti-tanks, antibiotics, parabellum, psychotest, psychodrama, electroculture, tele-guidance, tele courage, tele youth, tele madness...all of it anticipated...foreseen.

WELCOME TO ROME

Italy, 1960

(10 minutes)

Royfilm Production, Directed by Pino Zaccaria. Camera: Wladimiro Grisanti. Music: The Four Saints.

Rome, mother of the world! . . . Bathed by the limpid waters of the sacred Tiber... hotly kissed by the sun . . . here, each rock is history . . . etc.

BALLON VOLE (PLAY BALL)

France, 1960

(12 minutes)

Cine Documents Production, written and directed by Jean Dasque. Camera: Andre Jummel and Andre Lapprand. Music: Claude Abadie. A Kingsley International Release.

This "film of 67 gags" is well on its way to fame and notoriety. The second film of Jean Dasque (whose first effort, CINE-SUMAC, was shown by Cinema 16 a few years back), BALLON VOLE was the last short bought by Edward Kingsley before his untimely death last month. It has been selected for the Academy Awards competition and may yet become a cause celebre due to the apparent insistence of the New York censors on calling one sequence "obscene". At time of writing, no final decision has been made by the censors but we have it on good authority that the distributor will fight the issue to the supreme court if necessary, thus exposing The Nine to the blandishments and seductions of this film. In the meantime, Cinema 16, not subject to the mundane restrictions of the censorship law, joyfully shows, in its customary fashion, "the complete, original and uncensored version;" - suitable for the mature only.

THE TWO TIMID ONES

France, 1928

(64 minutes)

Albatros and Sequana Films Production of an Armor Film, written and directed by Rene Clair. Based on the comedy by Eugene Labiche and Marc Michel. Production assistants: Georges Lacombe and Georges Lampin. Decor: Lazare Meerson. Camera: Robert Batton and Nicholas Roudakoff. Released by Alkam Films.

Cast: Maurice de Feraudy (Thibaudier); Pierre Batcheff (Fremassin); Jim Gerald (Garadoux); Pre Fils (A cousin); Stacquet (The Substitute); Francoise Rosay (The Aunt); Yvette Andreyor (Mme Garadoux); Vera Flory (Gecile).

Music arranged by Arthur Kleiner

This film has never been publicly released in America and is therefore being shown in its original version with French main titles; however these are both simple and essentially unimportant to the purely visual progression of the action.

The lights will go on after end of Part I of this film to allow for a change of reels; this is not an intermission; please remain in your seats.

Rene Clair's last silent film - as famous in Europe as his THE ITALIAN STRAW HAT - has never been publicly released in this country. Revealing Clair's skill in combining irony, fantasy and sentiment, it achieves its effect by purely visual means. Particularly impressive are the successful utilization of stop and reverse motion, and the "split" screen. There are hints of Harold Lloyd's early comedies, and parodies of Carl Dreyer's MASTER OF THE HOUSE, as well as Abel Gance's NAPOLEON, in which the triple screen was used for spectacle and bombast.

Since the movie is a medium dependent upon multiple technicians and artisans, few directors are capable enough to both create and control their films' manifold destinies. Rene Clair is one of the few who had the distinction of realizing his conceptions intact, brooking no interference in the questions of content or style. He not only supervised his cutting, but also wrote the stories and constructed the scenarios for his films. None of his pictures which we have seen shows evidence of a producer's or corporation's tampering.

Practically all of Rene Clair's films deal with the foibles of the middle class. He has a knack for swift characterization (the stock-in-trade of every caricaturist) on the intellectual level of a Leech or Gavarni. A deeper insight into the basic social and economic incongruities would inevitably lift his comedy to social satire. As it is, his humor, with few exceptions, springs from the same cynical detachment as The New Yorker's, with results just as socially ineffectual.

Cinema style and structural form has always been a concern of Clair. In 1923-4 with Picabia the French painter and dadaist, Clair made the film Entr'acte which helped to foment the avant-garde movement in the cinema. The directors of these films insisted that the film's artistic integrity lay in the correct use of the camera's resources: angles, dissolves, fades, optical distortions, tempo and space distortions, image duration, transitions and their rhythms. This engagement with the grammar of the film had a far reaching effect.

Entr'acte gave Clair a keen perception of the possibilities of the movie's instruments. But whereas in that film he used the means solely as an end in themselves, in Two Timid Souls, he attempted to utilize the medium's resources as an integral basis for expression. The separation of movie from stage or even literature, the individuality of the movie as a distinct mode of art, with methods of expression peculiar to it alone, was the problem which intrigued Clair. How well he succeeded can be illustrated by several instances from the film.

A young lawyer is describing the happy home life of his client. This is the lawyer's first case and he is a bit nervous. Instead of showing his nervousness by a photograph of him in jitters - the typical Hollywood fashion - Clair lets us see a closeup of the lawyer pleading and as he talks there is superimposed across his forehead what he is describing: the husband with flowers enters in slow motion. The nervous lawyer forgets his speech and the superimposition of the husband, still in slow motion, backs out. The lawyer then recalls his speech and the husband comes forward again. Suddenly the entire image stops and appears like a still. After a moment the still explodes leaving the screen blank. From then on the entire speech of the lawyer is told without his presence on the screen. Here is an instance of the camera's means utilized filmically, psychologically, an integration of content and form.

Later in the same film, Clair shows two rivals, indicating what they will do when they confront each other. Instead of showing one image following the other, Clair divides the screen in two and the audience sees the action of the two rivals simultaneously with each performer oblivious of the other. Of course the result is twice as effective. It is by such intelligent use of film craft that Clair lifts his material from the conventional.

Two Timid Souls ends with perhaps one of the cleverest uses of the fadeout ever recorded. The screen is split into three panels. In the left is seen the defeated suitor. In the right is "the timid soul." The center panel contains the newlywed couple in bed. Slowly the left panel goes blank, then the right. Now there remains only the center panel holding the mischievous eyes of the audience upon the bride and groom. The groom stretches out his hand and presses the electric light button. The room darkens, the panel blackens and the picture ends. This is a superb instance of the "Clair touch", illustrating again his instinct for cinematic values."

Lewis Jacobs

CINEMA 16 FILM NOTES 1961/1962

[Season 15 - Program 11 - March 21, 1962]

GOOD MORNING (OHAYO)

Japan, 1960.

(94 minutes)

Shochiku Production, Directed by Yasujiro Ozu. Screenplay: Kogo Noda, Yasujiro Ozu. Camera: Yushun Atsuta. Music: Toshiro Mayuzumi.

Yasujiro Ozu, an undisputed master of the screen, has remained entirely unknown to American audiences (except at the University of California and at Cinema 16, where his earlier TOKYO TWILIGHT were shown). In his 49th film, GOOD MORNING Ozu turns to light comedy and creates his most cheerful work, an endearing yet unsentimental comedy of Japanese manners. The film comments satirically on Japanese "suburbia", the influences of Western tastes and their contrast to traditional Eastern values, and recounts the revolt of two little boys against the adults and their use of meaningless phrases, such as "Good Morning". There is an elaborate running-gag (encouraged by the eating of pumice stones) involving a children's game of "breaking wind" which would be totally unthinkable in puritanical Hollywood. The satirical touches and completely charming view of family foibles provide a critical yet sympathetic insight into contemporary Japanese life.

Although he is the most highly honoured of Japanese directors, Yasujiro Ozu is very little known outside Japan. His films have six times been awarded the Japanese equivalent of the U. S. Oscar - the Kinema Junpo "Best One" Award - during his thirty-six years as a director, his nearest rival winning only four. His films are cherished because they are so uncompromisingly Japanese and therein lies the reason they are rarely released for international distribution. It is firmly believed that the subtlety of Ozu's work could not possibly be sensed nor its excellence be appreciated abroad. Therefore, "in true Japanese fashion, they prefer not to try, rather than to fail."

Japanese family life, with its traditions deeply rooted in two millennia of civilization, is Ozu's only subject. "In every Ozu film the whole world exists in one family. The ends of the earth are no more distant than the outside of the house. The people are members of a family rather than members of society..." Through his characters, Ozu explores the shifting pattern of contemporary Japanese society. But he never generalizes. Revelation comes from the slow unfolding and developing of each individual as he becomes aware of the pattern and makes his response to it.

Of this genre of film, called *shomin-geki* (middle class drama), Ozu is supreme master. He has evolved a rigorous simplicity of style in which plot is virtually eliminated in the interest of creating and developing character and atmosphere.

The lack of plot and action precludes the vigorous pace to which western audiences are accustomed (another Japanese argument against their being able to appreciate Ozu films). And yet they are not slow. "They create their own time and the audience is drawn into Ozu's own world, with its own way of reckoning the passage of time. Ozu's characters and his tempo are in perfect synchronization with this time system that he has created. His is time as it actually is. It is psychological time, and so clock time has no meaning."

Ozu's leisurely, discursive style, building from one detail to another over a period of time, allows a gradual but, ultimately, total apprehension of his characters and is equalled by his severely economical use of technical means. Early in his career he had already begun to give up the optical devices most directors consider essential including dissolves. Two years later he "consciously gave up the use of the fade-in and fade-out. Generally, dissolves and fades are not a part of cinematic grammar. They are only attributes of the camera." He uses no tricks of editing, achieving his effects with a superb skill in timing and in arranging a rhythmic flow of images.

Ozu considers the script the most important single element of film-making: it is the one which gives him the most trouble. In dialogue he strives for a naturalism which has the cohesion and intensity of art but seems natural and appropriate to the character. A perfectionist in this as in all aspects of film-making, he refuses to begin shooting until he has the perfect script. The result has been that "the dialogue in his films is the most interesting in Japanese cinema and many critics judge it with the standards usually reserved for the most serious literature."

His meticulous care in the selection of actors extends also to the details of sets, the smallest detail - a kettle, a screen, a mat - chosen not for its realistic effect but for its value in reflecting a facet of character or creating atmosphere.

Ozu's rigorous control is most notably evidenced by his nearly immobile camera, an anomaly in film-making. Whether indoors or out, the camera is kept about three feet from the floor and rarely moves. There are no pan shots, and dollies only in exceptional circumstances. Ozu uses only one kind of shot, corresponding with the eye level of a person seated in traditional fashion on a mat or cushion. "This traditional view is the view in repose, commanding a very limited field of vision. It is the attitude for watching, for listening, it is the position from which one sees the Noh, from which one partakes of the tea ceremony. It is the aesthetic attitude; it is the passive attitude. It is the attitude of the haiku master who sits in utter silence and with an occasionally painful accuracy observes cause and effect, reaching essence through an extreme simplification. Inextricable from Buddhist precepts, it puts the world at a distance and leaves the spectator uninvolved; a mere recorder of impressions which he may register but which do not personally involve him."

This program note is based on the Anderson-Richie book, THE JAPANESE FILM (Tuttle) and on Richie's article in the Fall 1959 FILM QUARTERLY.

FORTHCOMING CINEMA 16 PROGRAMS

Wednesday, March 28, Fashion Industries Auditorium (7:15 and 9:30 PM):
SCREENING OF THE 1962 FLAHERTY AWARD WINNERS

Wednesday, April 11, Fashion Industries Auditorium (7:15 and 9:30 PM); Sunday
April 1, Beekman (11:15 AM); Sunday, April 8, Murray Hill (11:15 AM).
A GENERATION by Andrzej Wajda; and a new Polish experimental film.

Wednesday, April 25, Fashion Industries Auditorium (7:00 and 9:30 PM)
(Please note that this program starts at 7 PM).
THE FLOWER THIEF and THE MIRAGE.

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CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 13 - April 1962

PORTRAIT OF A YOUNG MAN WITH MEDALION Poland, 1959 (13 minutes)

A Polish State Film Academy Production by Witold Leszczynski.

Cinema 16 members, remembering our showings of *DOM*, *TWO MEN AND A WARDROBE*, *AN ANGEL HAS FALLEN*, *STADIUM*, *LIFE IS BEAUTIFUL*, *ALBO RYBKA* and others, will know of the existence of experimental and poetic films in Poland. Here is another example: A strange, compelling student work, produced as a thesis requirement at Lodz's famed Polish Film Academy, and brought to the U. S. for this showing by Cinema 16. Since no subtitles translate the (sparse) Polish commentary - which is in any case subordinate to the visuals - it will be useful to know that the mysterious visitor at the beginning of the film informs the young man that he has important news for him; he is "expected" and must leave with him at once.

A GENERATION (POKOLENIE) Poland, 1954 (90 minutes)

Director: Andrzej Wajda. Artistic Supervisor: Aleksander Ford. Script: Bohdan Czeszko. Photography: Jerzy Lipman. Editing: Czeslaw Raniszewski. Art Director: Roman Mann. Music: Andrzej Markowski. Cast: Tadeusz Lomnicki (Staszek), Urszula Modrzyńska (Dorota), Tadeusz Janczar (Jasio), Janusz Paluszkiwicz (Sekula), Ryszard Kotas (Jacek), Roman Polanski (Mundek), Zbigniew Gybulski (boy who wins at knife-game), Ludwik Benoit, Jerzy Krasowski, Zofia Czerwinska, Stanislaw Milski.

The print of *A GENERATION* is a 16mm reduction print from the only dupe negative in the West; its sound quality is uneven.

There will be a brief pause between Reel 1 and 2 to allow for a change in reels. Please remain in your seats.

This premiere showing offers a unique opportunity to evaluate Wajda's trilogy of Polish youth as a whole. *A GENERATION*, the first, is devoted to Polish youth in its struggle against the Nazi occupation force; *KANAL* takes the story up to the defeat of the Warsaw rebellion; *ASHES AND DIAMONDS* deals with the transition to peace and the Communist regime in Poland. *A GENERATION*, though not likely to find release in this country, is the piece needed to trace the pattern running through the whole.

It was produced for Film Polski, the government film production company, by a 28 year old director trained in the Lodz film academy and was his first feature film, his diploma work for graduation. He had made a number of shorts, and had worked as an assistant to the veteran Polish director Aleksander Ford on *FIVE BOYS FROM BARSKA STREET*; it was Ford who acted as artistic supervisor of *A GENERATION*. Unlike earlier, more propagandistic Polish works, *A GENERATION* represented a break-through of artistic freedom which led the way to the renaissance of October 1956, when Gomulka came to power. Despite certain propagandistic

crudities, it is a highly individualistic work, quite 'revolutionary' under the circumstances, emphasizing ambiguity of motivation and character, a measure of poetry, a refusal to view history in simplistic terms.

Wajda's characterizations are for the most part personalized; none of the main characters are merely shown as examples of "types" or "classes". His protagonist's ('Stach's') reactions are dictated first by personal loyalties and the pressures of circumstance, with politics coming in a poor second, usually a rationalization after the event. The scared, excited boys are shown with a fresh realism (when they join the Resistance, it is all much like a boys' club, with solemn oaths, their activities much like a dangerous teen-agers' game); even the briefest portrait of the old watchman, Jasio's father, is far from being merely a caricature of an old Czarist.

Perhaps the most daring characterization is that of Jasio himself. His is the kind of ambiguous personality that we find taken to its ultimate in *ASHES AND DIAMONDS*. One could scarcely imagine a less heroic hero. He is immature, thoroughly frightened by the German reprisal hangings, selfish (he doesn't want to join the Resistance for fear of losing his job), weak (he turns away his Jewish friend to almost certain death after the Ghetto uprising), yet despite these thoroughly human negative qualities, he is constantly drawn back into the struggle by loyalty to his friends and an innate sense of the fitness of things. In him Wajda seems to be saying that human beings are apt to be fine in spite of themselves.

However Wajda did not completely escape from the hand of the propagandist, as he did in the second and third parts of his Warsaw trilogy on youth, *KANAL* and *ASHES AND DIAMONDS*, which are fully invested with a romantic and critical realism. The lecture given 'Stach' by his mentor at the carpentry shop in typical Marxian arithmetic is embarrassing. Also its makers now regret the imposed concentration on the Communist element in the Resistance to the exclusion of the other groupings within the resistance movements, including the London-oriented Nationalist wing. The device of making the Communists likeable and the Nationalist wing of the resistance movement - who have hidden a cache of arms in the woodworking shop - mean and authoritarian is a propaganda cliché and has a weakening effect.

A GENERATION is a work of transition in Wajda's artistic development. "The principle of conscious discords in image, in music, in idea - that we now identify with Wajda is already at work here, controlled by a tighter link with reality." While this first film contains visual surprises, the style is not baroque-like and electrically charged as in *ASHES AND DIAMONDS*. Wajda's narrative style here is compressed into a number of deliberately disjunctive statements, and, like the narrative, the music is broken into snatches.

When, in the final scene, the new "generation" of young Communists appears, one realizes that in these times a generation is to be measured in months, not years, and the theme is brought to a perfect culmination, "And the boy sits alone, a motionless, rapt figure ... Suddenly we realize that the boy before us has grown into a man; life has moved on, has robbed him of something, and given him something else: a new generation is arriving, with the same hopes - fated to the same suffering as well?...Maturity without scepticism; idealism without sentimentality; a deep, persistent feeling for the poetry of living. These are Wajda's gifts to us..."

Notes gratefully adapted from Toronto Film Society notes, Lindsay Anderson, and the London Observer.

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CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 14 - April 25, 1962

THE BEATS AND THE OUTS

There will be a brief pause at the end of Part 1 of both THE FLOWER THIEF and THE MIRAGE to allow for a change of reels-this is not an intermission; please remain in your seats.

THE FLOWER THIEF

U. S. 1960

(59 minutes)

Directed and produced by Ron Rice. The cast: Taylor Mead and dozens of "beats".

"The Flower Thief shows some highs and lows in the life of a poet living in North Beach San Francisco. This film is a truer cinematic expression of the "hip" or "beat" philosophy of life than any previous representations. I have shown some of the North Beach inhabitants in natural and surrealistic surroundings without a moral to intrude upon the action. Primary attention has been given to spontaneous antics, without too much contrived staging - all too common in the planned film.

The mood of the film is frantic. It transmits the feeling of disorder. The film is true to the subject; it is poetic and the images flow.

The central character Taylor Meade a poet moves through a sequence of events. He steals a flower he enters The Bagle Shop, returns to his home, (an abandoned powerhouse), discovers a man hidden in the cellar with a child's teddy bear. He washes the teddy bear in the bathroom then discovers the room full of people, and is chased. He destroys a bullshitting radio. The Beatniks carry on with spontaneous antics, re-inacting the crucifixion, and changing the graphic meaning to the Ylag planting at Iwo Jima. Telephones, pits, beats in lockers making love; a woman climbing monkey bars to reach her lover.

The poet is searching, but he never finds love. The ending of the film suggests that he finds something, but we do not know for he disappears into the sea. The audience must discover the "message" if one is demanded. Elements of Franz Kafka and Russian Humanism are there."

Ron Rice

Mead is a now famous North Beach personage; a self-styled sex "beviant", he is a mocker of society who, up to now, was harmless enough due to lack of captive audiences. Now a power to reckon with, Mead has an exquisite sense of freedom, of the partly vulgar but intriguing gesture that is often supremely incongruous and which implies more on a screen than was sometimes intended.

Norman Moser

The peculiar kind of humor that is Taylor Mead rests, I believe, in the utter incredulity that he portrays in the mind of the viewer - that such a being as himself could ever exist in our so-called sanitary world of healthy American animals. It is not that Mead himself is unhealthy, but rather that he portrays and exposes in this film a kind of decadent honesty, whose sense of the ludicrous offers us the only sane healing balm we possess - laughter. Taylor Mead seems to be conveying the impression that humor is the most serious thing in the world.

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Mead, perhaps, is this little ghost brought to life, a part of ourselves relived, the part always hidden in shame within the subconscious - our dirty, unwashed childhood. It is not pathos Mead evokes, nor derision. It is rather a Chaplinesque sense of incongruity. All civilization takes on a ridiculous note in terms of Mead, and his answer seemingly is: I am, therefore you think.

Lee Stothers

THE MIRAGE

Sweden 1958/9

(72 minutes)

Production: Peter Weiss, Gustaf Mandal, Helge Bylund, Edouard de Laurot.
Script; direction, music, editing: Peter Weiss. Actors: Staffan Lamm and Gunilla Palmstierna.

Please note: There are a few lines of untranslated Swedish dialog in this film which are entirely subsidiary to the purely visual progression of the story. On the verbal level, the protagonist's contacts with the world are limited to his expressing hunger or asking for a job. The "mysterious word", heard several times, over a telephone and elsewhere, is: "Beloved". In the apartment scene toward the end of the film, the snatches of conversation are on the order of intentional irrelevancies and non-sequiturs.

The point of Peter Weiss's film is that the open city has the same peep-hole secrecy, the same magic, as the metaphoric rooms and symbolic spaces of Cocteau's 1930 poet. The hero is young, undeveloped, has nothing but his poor clothes, his inner tragedy and the eternal imagination behind his brow. Movement is a disease; he enters the city as he would a hospital (see Baudelaire) and finds his most precious life-giving vision in a morgue: Adam and Eve as a beautiful dead couple posed like statues under their shroud. Then he sees his own corpse identified by "someone's" parents: he has cut himself away from all roots.

His freedom is the worst freedom: to move in continuous depth, objects and people being only anachronisms, transient, unpossessed, delusive. He travels in the lightest way, with his soul on his back and a dishonorable unformed future. His flesh is the embarrassment of cities, the redundancy of charities. Footloose: it is his curse, the alienation-mechanism that made Charlie a myth. He is a fugitive from a publicity gang, not daring to expect amnesty, luck or women. His crime is non-participation, his nation the lowest common denominator, sex a dream, death a blackened, blond-faced girl with a lily.

Weiss's film is a metaphoric statement using the urban environment as an inevitable casing, hostile whenever the normal response is due. One feels the normalcy of Kafka's indignation projected on his heroes: an indictment of the social order. This order and its physical ingredients, its omnipresent advantages, are so many "advantages" for Weiss's hero only by their up-to-dateness, and his passive, un-nourished acceptance of them. Sounds, people, events are nasty, irrelevant accidents; food and friendliness things to spew up; no use to his grave, new judgment, his slim, heroic sense of integrity. Gone are the artist's professional qualifications, or stillborn. He is an innocent intelligence, fit for an angel, but the runaround victim of external facts, their anonymous questioner, civilization's embarrassed but undying burden.

In the great tradition of myth heroes on the screen, a distinguished blend of Charlie, Cocteau's Poet and Kafka's K., he wishes a sublime association with the female,

to whom "the job" as it were is an introduction. Yet secretly he wants only to be released through blind animal sensation: the glorious lucidity of loving something he can touch. Hallucination is his like a gift, a law of being, an agony, and Peter Weiss has intuitively, quietly grasped - regardless of taste or dignity - his hero's accession to all things but success. He is a moral being, not an actor, this reaper of naps snatched on cots, of starvation as the doorway into a wild dance. He is pacific! So he is a leper. With imagination his only power, he escapes the real even as he is walled up by the plaster of the workman's world. Weiss's film is like the daylight denouement of a sleepless night of despair and sterility.

Humanity in its dumb brutishness, its submission to an order given but not created, is the partner of this dialectic disguised as an odyssey and wearing avant-garde cliches, fresh because their meaning has not died in the artist's will. Little of this film is pyrotechnic: all is canny, carefully composed, luxurious with a solemn sweetness - the slightly solemn, warm good-will of the Swedes. The beautifullest love of a vision-come-true, a seductive tightrope-walker, is climaxed in a public trash bin: their "marriage bed". Purity, a certain elusive item of the cinematic gourmet, is Weiss's hallmark; not brilliance, or experience or sensationalism, but an unforgettable honesty of the torture and the tremor, the courage, of being an outcast - any outcast - with moral beauty."

Parker Tyler

TO BE SHOWN AT CINEMA 16 IN MAY

Wednesday, May 9, Fashion Industries Auditorium (7:15 and 9:30 PM); Sunday, May 6, Beekman (11:15 AM); Sunday, May 13, Murray Hill (11:15 AM).
BOYCOTT Originally scheduled for our "American Propaganda Films" program, this POAU film asserts that the Catholic Church utilizes the weapon of boycott against its adversaries.

CHILDREN OF THE OPEN AIR Prix Jean Vigo, 1960. Premiere.
A film about the solitude of a slum child, notable for its poetry and absence of cant.
THE MUSIC BOX Academy Award Winner. Laurel and Hardy attempt, against grave odds, to deliver a piano. An enduring classic of the American comic cinema.
PATAMORPHOSE Premiere of a delicious French satire; how the same sequence would be filmed by Disney, McLaren, Lenica and other defenseless animators.

Wednesday, May 16, Fashion Industries (7:15 and 9:30 PM)

THE CROWD Only N. Y. showing of King Vidor's classic of American naturalism - "One of the greatest films to have come from Hollywood". Rotha, The Film Till Now.
Speaker: James Gard, Curator of Motion Pictures, George Eastman House.

NEW FILM MAGAZINE ON SALE IN LOBBY

"Filmwise", a new magazine published by Cinema 16 and edited by P. Adams Sitney, is on sale in the lobby. Each issue is devoted to a particular film maker and contains a variety of critical views, memoirs, filmographies and program note materials. The issue currently on sale deals with MAYA DEREN and features articles by Parker Tyler, Jerry Tallmer, Rudolph Arnheim, Stan Brakhage, Willard Maas, Richard Griffith, Anais Nin and many others.

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CINEMA 16 FILM NOTES 1961/1962

Season 15 - Program 15 - May 1962

BOYCOTT

(34 minutes)

Produced and distributed by Protestants and Other Americans United for Separation of Church and State.

Originally scheduled for our propaganda film evening, this film was sponsored by POAU, an organization expressly created in counteract what it considers encroachments by the Catholic Church upon the principle of Church and State separation. BOYCOTT is one of a number of films produced for their educational program, based on a true-to-life series of events that happened in a New England state. While its cinematic techniques are familiar, its subject matter is decidedly not.

THE MUSIC BOX

U. S. 1933

(28 minutes)

Directed by James Parrott. Camera: Walter Lundin.

This 1933 Academy Award Winner is surely one of the enduring classics of the American comic cinema. Laurel and Hardy attempt, against grave odds, to deliver a player piano into a house on top of a hill, with predictably disastrous results.

"Laurel and Hardy are perhaps the Civil Servants of comedy. Nothing on earth would please them better than a quiet permanence in all things.. They deplore the disturbance they are creating. They hate it, and would avoid it if they could. They are men of peace. But in this case the meek are not blessed. They do not inherit the earth. They inherit chaos."

John Grierson

CHILDREN ADRIFT

France, 1959

(25 minutes)

Le Film d'Art Production. Scenario and direction: Edouard Luntz. Camera: Jean Padai. Music: Eugene Kurta. Distribution: Contemporary Films

Winner of the coveted Prix Jean Vigo 1959, this film revitalizes the documentary tradition by the infusion of poetic and elimination of didactic elements; it carries neither dialog nor commentary, except for the child's exclamation at the end, "Wait for me" - the more moving for being the only spoken word in the film. Says the director: "We wanted to do nothing except to reveal by visual means, and to create empathy for our little heroes without offering any explanations."

PATAMOR PHOSE

France, 1960

(14 minutes)

A Roger Leenhardt Production, written and directed by Michel Buschel and Andre Martin. Camera: Pierre Aurenaz and Julien Pappé.

This satire on international animation styles and techniques gently kids such luminaries as Walt Disney, John Hubley, Lotte Reiniger, Alexej Alexeyeff, Jiri

Trnka, Norman McLaren, and the Polish directors of DOM, Lenica and Borowczyk. Directed by two young Frenchmen, who double as critics and co-organizers (with Pierre Barbin) of the famed international animation festival in Annecy.

WE WISH TO EXTEND OUR THANKS

to our quietly suffering and eminently qualified projectionists, Mr. Norman Kessel and Mr. Louis Steinman for their untiring devotion to sharp images, clear sound and "quick recovery" in case of mechanical difficulties. Anyone who has worked with projectors (especially 16 mm) knows the magnitude of their achievement. Of course, they are members of Local 306, Moving Picture Machine Operators Union.

THIS IS THE LAST REGULAR EVENT OF THE SEASON

If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires at the end of this season (i.e. if you joined prior to our first performance last Fall), you can send us your renewal now (and out of sheer surprise, we will send you two additional guest tickets) or you will hear from us around Labor Day. We want to thank all of you for having been with us this year and hope you found your membership in Cinema 16 a rewarding experience. "See you in the Fall!"

TWO FREE GUEST TICKETS AND LOWER RATES ARE YOURS

If you renew now for next season. Not only will you receive 2 extra guest tickets (in addition to your regular quota of guest tickets), but you (and any of your friends) can also take advantage of our low renewal rates. Just fill out this blank and mail it to us:

YES I WANT TO CONTINUE MY MEMBERSHIP IN CINEMA 16

These reduced rates apply exclusively to renewing members and any of their friends joining at the same time.

Please indicate any change in address below

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Please enter my renewal of these SPECIAL REDUCED RATES:

WEDNESDAY 7:15 pm (19:30 pm)

() Regular Member \$15

() Any 2 Members \$26

THURSDAY 8:15 pm (20:30 pm)

() Regular Member \$15

() Any 2 Members \$26

SUNDAY 11:15 am

at Peckman Theatre () one

at Village Hall Theatre () one

() Regular Member \$15

() Any 2 Members \$26

Your request will be honored only if you have paid your dues to the Cinema 16 Association and are sure to state whether they are a renewing or new membership. Send and mail with your check money order on the enclosed stamped envelope to CINEMA 16, 175 LEXINGTON AVE NY 16 MU 9-7288

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Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of outstanding documentaries, controversial adult screen fare, advanced experimental films, international cinema classics and medical-psychiatric studies. These restrictions do not apply to our private membership performances.

MEMBERSHIP PRIVILEGES

Free admission to all programs—a minimum of 15 performances per year:

- 7 regular screenings . . . held once a month except for summer months. The programs for these 7 screenings are listed in this circular.
- 8 special events . . . consisting of films not suitable for regular screenings because of subject matter or treatment; interviews with prominent artists; previews of films not yet released. These events are listed on reverse side.

Choice of Wednesday or Sunday Series (identical programs):

- Wednesday night . . . 7:15 or 9:30 PM at modern Fashion Industries Auditorium, 225 West 24th Street.
- Sunday "brunch" . . . 11:15 AM either at The Murray Hill, the East Side's luxurious new art theatre, 34th Street near Lexington Avenue, or at The Beekman, 66th Street at 2nd Ave. (coffee served at both theatres). 2 free guest tickets per season for Wednesday members; 1 for Sunday members. Free subscription to 'C16 Film Notes' distributed at each performance. Discounts at art theatres; on film books and magazines.

1 Wednesday, October 24, 1962 . . . Fashion Industries Auditorium
Sunday, October 21, 1962 . . . Beekman Theatre
Sunday, October 28, 1962 . . . Murray Hill Theatre

Paris Belongs To Us

A Cinema 16 "Special"

This enigmatic "thriller"—subject of an unusual manifesto by all French New Wave directors—has become the center of an international controversy. Abrupt, elliptic, paranoid, it enmeshes suspects, victims and seekers alike in a shadowy mystery of murder and suicide, possibly linked to a secret world-wide conspiracy and creates a sense of almost cosmic disaster. The film's hallucinatory power and ideological preoccupations have been widely compared to Resnais' *Marlenbad*. An AJYM Films-Films du Carosse Production by Jacques Rivette. A Merlyn Films release.

"The fruit of an astonishing persistence over several years to bring to the screen a personal vision of the world today; a universe of anguished confusion and conspiracy. It is the fusion of poetic vision and realist impression which makes it a film of foremost importance to us." Claude Chabrol, Jacques Demy, Jean Luc Godard, Pierre Kast, Jean-Pierre Melville, Alain Resnais, Francois Truffaut, Agnes Varda.

"Perhaps the most brilliant and absorbing statement yet made of the pressures which the human mind has to bear in this mid-century of fear. It is difficult to convey the peculiar hypnotic quality of the direction, the extraordinary density of this film." British Film Institute.

This program only: Sunday show starts 11 AM; Wednesday show: 7 and 9:30 PM.

2 Wednesday, November 21, 1962 . . . Fashion Industries Auditorium
Sunday, November 11, 1962 . . . Beekman Theatre
Sunday, November 18, 1962 . . . Murray Hill Theatre

International Prizewinners From Abroad

Rapture Hilarious, disastrous attempt to break off with girl by mail (Etohi)
Bodega Bahemia Macabre, disturbing human document (Schamoni)
Alpha Omega Man's ridiculous progress from cradle to grave (Bozzetto)
The Fat and The Lean Grotesque parable in pantomime (Polanski)
Mint Tea A brilliant and somber film about youth in a Paris cafe (Kafian)
Le Cadeau Something about a horn that moos; season's funniest film
Palladini Beautiful Biancofiore Rescued From Sarazen Rodomonte's Dungeon
Don Quixote Boldest experiment of year, from Yugoslavia (Kristi); Herta-Lion)

3 Wednesday, December 19, 1962 . . . Fashion Industries Auditorium
Sunday, December 2, 1962 . . . Beekman Theatre
Sunday, December 9, 1962 . . . Murray Hill Theatre

The Happiness of Us Alone

A Cinema 16 Premiere

1962 International Prizewinner. Amidst the chaos of a defeated Japan, a haunting film explores with lingering simplicity the story of two deaf-mutes and their attempts to establish a normal life together. Delicate and acute, the film is notable for its intensity of feeling. Directed by Zenzo Matsuyama, one of Japan's leading avant-garde writers. A Toho Release. Cinemascope.

This program only: Sunday show starts 11 AM; Wednesday show: 7 and 9:30 PM

4 Wednesday, January 16, 1963 . . . Fashion Industries Auditorium
Sunday, January 13, 1963 . . . Beekman Theatre
Sunday, January 20, 1963 . . . Murray Hill Theatre

The Innocent Sorcerers

A Cinema 16 Premiere

Jazz, sex, ennui, a lack of values and youthful anti-heroes are surprisingly dealt with in Andrzej Wajda's newest film, an example of the new Polish sophistication. Beneath its pseudo-intellectual posturing lurks a very contemporary pathos and scepticism. Cannes 1961.

"Re-emphasizes the skill and versatility of the director of *Ashes and Diamonds*, *Kanal* and *A Generation*, by confining the bulk of its action to a repartee between a young surgeon and a sophisticated student, who devote most of a flirtatious night to a game of strip poker." New York Times

"Like some sophisticated French bedroom comedy situation, but mordantly turned upon itself. The airy love game culminates in an extraordinarily complex moment of guilt and shame, when the soul stands naked instead of the body." Sight and Sound

also: *Waiting*, Grand Prix, Short Films, Cannes 1962 and *Pictures of Our Village*, new Polish experimental film.

The Polish Cinema: New Achievements; Program 1

5 Wednesday, March 6, 1963 . . . Fashion Industries Auditorium
Sunday, March 3, 1963 . . . Beekman Theatre
Sunday, March 10, 1963 . . . Murray Hill Theatre

Trance, Ritual and Hypnosis

A Cinema 16 "Special"

La Taranta Unique ethnological document, photographed in Italy, records maniacal dances and seizures of women in religious ecstasy. Commentary by Salvatore Quasimodo, Nobel Prize poet. A film by Gianfranco Mengozzi.

Sainthood and Sanity Are the "visions" of saints different from those of the insane? BBC's Christopher Mayhew (Poverty, Chastity and Obedience) interviews a psychiatrist, a priest, a Hindu mystic and a mental patient in a discussion program impossible on American TV.

Cosmic Ray A daring, hypnotic visual experience by Bruce Conner (A Movie)

The Fire Walkers Roussos Condouros' documentary record of Greek rite: walking barefoot on charcoal without pain or burning. "One of the rare, perfectly authentic film records of possession." UNESCO

L'Ondomane Splendiferous adventures of suggestible TV addict (Arcady)

Unconscious Motivation Unrehearsed psychoanalytic experiment records induction of neurosis under hypnosis and its subsequent removal by analysis.

Thanatopsis Throbbing intensity of life experienced by totally passive protagonist. A film by Ed Emshwiller.

6 Wednesday, April 3, 1963 . . . Fashion Industries Auditorium
Sunday, April 7, 1963 . . . Beekman Theatre
Sunday, April 21, 1963 . . . Murray Hill Theatre

If The Wind Frightens You

A Cinema 16 Premiere

This very modern film by Belgian director Emile Degelin created much comment at Cannes. Two beautiful young people, brother and sister, vacationing on North Sea beaches, come to realize an erotic tension between them which they can neither conceive nor acknowledge. Subtle, lyrical, assured, the film evokes the sensuousness and mystery of youth. The subject is handled without sensationalism. Spiral Films. "Risks to enlist against itself the unanimous condemnation of hypocrites and libertines." People

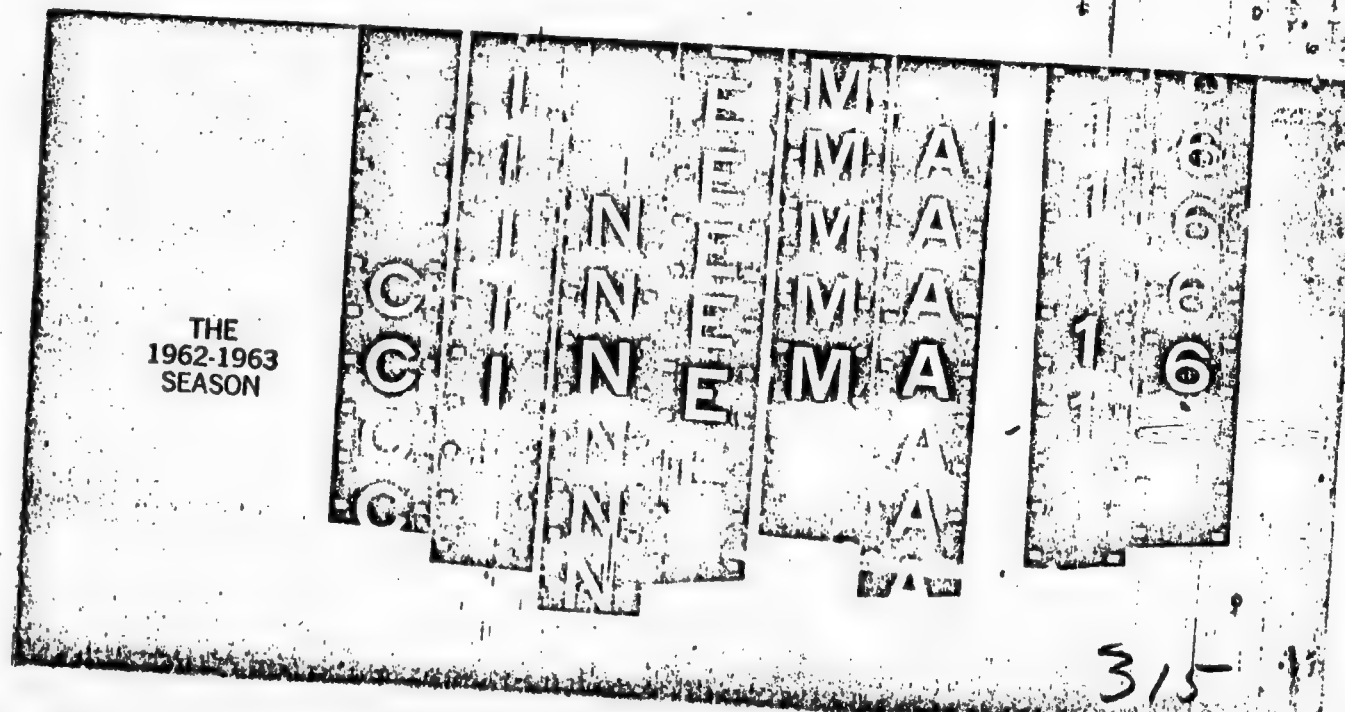
7 Wednesday, May 8, 1963 . . . Fashion Industries Auditorium
Sunday, May 5, 1963 . . . Beekman Theatre
Sunday, May 12, 1963 . . . Murray Hill Theatre

Los Golfos (The Hooligans)

A Cinema 16 Premiere

Carlos Saura's pitiless Spanish "New Wave" film catches the criminal violence and empty bravado of its youthful protagonists in an ironic criticism of totalitarianism. Cannes and London Film Festivals 1960. "The film's depiction of a Spain rarely seen on the screen clearly hints at a new movement. The feeling for its grimy milieu and its sordid, anti-romantic view communicate a real passion." Sight and Sound

also: Brutality In Stone Premiere of German "New Wave" anti-Nazi film.



SPECIAL EVENTS

In addition to the 7 regular showings . . . free to members, held only at Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below . . . Wednesday members attend at their regular time; Sunday members may attend either performance.

Pickpocket

(November 7th)

Premiere of Robert Bresson's *Diary of Country Priest, A Man Escaped*) hypnotic study of a kleptomaniac, revealing theft as an act of high art and sexual gratification, in sequences of poetic passion. An existentialist 'Crime and Punishment,' set in a non-moral world. Agnes Delahale Production, with Martin Lassalle. "Bresson reaches a peak in his career with a film whose brilliantly executed technical display, personal idiom and preoccupations all coalesce into total self-fulfillment." The British Film Institute also: Ed and Frank—the values of an American suburban family and an American artist are counterposed in direct, unrehearsed interviews by noted British filmmaker Dennis Mitchell. NET-BBC Production.

The Best New American Independent Films

(December 5th)

The Cross-Country Runner Satire on a man who cannot stop running. Stone Sonata Gamboling, Tumb-e-ling Boulders In The Greenery! (D'Avino) Millions In Business As Usual Faces, buildings, girls, crowds, NY! (Burckhardt) Horse Over Teakettle Challenge, proudly flung against the bomb (Breer) Metanoia Dark vision of classic simplicity by noted painter (Bolotowski) Smoke Irreverent, ribald comedy, full of wild visual puns (Kramer) The Gift Herbert Danska's much-discussed, ironic comment on the human and esthetic predicament of the modern artist tenderly counterposes the story of an aging painter to the first love experience of a young couple. Music by Gunther Schuller.

Cockeyed Luck

(January 30th)

Chaplinesque satire concerning a bumbling opportunist who vainly tries to 'adjust' to a succession of political regimes in Poland and becomes variously suspected as Fascist, Resistance Fighter, Collaborator, Jew, Anti-Communist and Foreign Spy. Last film of the great Andrzej Munk (Ereica) who died this year at 43. "Ruthless satire on bureaucracy, Stalinism, and Polish character in general; one of the most extraordinary films to come out of Poland in recent years." British Film Institute The Polish Cinema: New Achievements; Program II

Tomorrow I Shall Be A Fire Tree

(February 13th)

With a scenario by Kurosawa, this notable first film by Hiromichi Horikawa explores with keen psychological insight the growing into manhood of a Japanese boy, in episodes reflecting his uncertain discoveries of friendship, ambition, tragedy and love. Despite the universality of the emotions portrayed, unexpected actions and psychological overtones lend an exotic, appealing flavor to the film. A Toho release.

Prince Bajaja

(February 27th)

This most beautiful film, a medieval folktale by Czech master puppeteer Jiri Trnka resembles sumptuous 15th Century illuminated manuscripts in its exquisite colors and sophisticated naivete. The mood is romantic, the folk-music of melodic beauty, the puppets oddly wistful. (Rembrandt Films)

Screening of 1963 Flaherty Award Winners

(March 20th)

One of our most popular annual events, co-sponsored by City College; 1963's best documentaries as selected by a distinguished jury.

The Street By The Sea

(April 17th)

Seleuk Bakkalbasi's Turkish feature is probably the season's oddest film: the story of a middle-aged solitary, unable to make contact with life and people around him. Already a "cult" film, its laconic style, desolate mood and curious psychology has been likened by Alain Robbe-Grillet and others to Antonioni. "Weaves a spell akin to the one cast by primitive painters." Tribune de Lausanne. "I did not follow those who left early and my patience was rewarded. A strange spell emanates from this film; the figure of this man, embarrassed with himself and with life, haunts me." Georges Sadoul.

Garbo and Fairbanks: Two Hollywood Myths

(May 16th)

The Kiss Garbo in her last silent film, at the height of her power, in a murder mystery interestingly directed by Jacques Feyder. With Lew Ayres. When The Clouds Roll By Delightful feature-length satire on dubious 'psychoanalysts' fully reveals Fairbanks' lighthearted charm and physical prowess.

Cinema's 16's programs are selected by Amos Vogel and Jack Goelman.

MEMBERSHIP RATES

Early enrollment is advisable due to limited seating capacity.

Special introductory offer: We are so confident you will enjoy our programs that we will refund your membership fee in full within 10 days after your first show, if not satisfied; you will have attended at our guest.

Wednesday Series	\$15.00 each 13.50 each 13.00 each	Yearly membership Any two memberships Any five or more memberships
Sunday Series	15.00 each no other rates apply	Yearly membership

Membership can begin with any performance and extends for one year thereafter; it is limited to adults. Membership fees are tax-deductible.

CINEMA 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288
Incorporated as a non-profit cultural society under state and federal laws.

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in a maze where both seeker and suspect are "tragic puppets" - in Rivette's own words - "bickened by the real world which they cannot reform." The world knows which way it goes, says one of these puppets, but it doesn't let us know. Bearings are lost, danger is real, whatever its source. "An unknown horror threatens," rants the paranoid American novelist exiled by McCarthyism, "and nothing can be done." And the immeasurable proportions of this horror, the terrifying irony of unknown dimensions, 57 megatons packed into a single warhead, has never been put on to film in quite this way. PARIS NOUS APPARTIENT is a story rooted in the despair of its own time, in which the music of the Apocalypse comes from a tape-recorder and the Dark Powers descend into Hades in the latest Thunderbird.

This is a difficult film in that it is open to innumerable meanings and works on many levels. Also it is full of influences. To me its key lies in a speech by the idealistic Gerard, whose staging of Pericles is an ingenuously ardent challenge to the machinations of the Dark Powers. "We are life," he tells Anne. "We are those who reach out after a fatal secret" and Rivette speaks up for this life of the everyday, which he respects and records with humour: for the pensioner alone in his hotel room; for eager young actors putting on Shakespeare; each and every one of them in the face of danger. They too are "innocent sorcerers" (as in Wajda's film) unable any longer to believe they can change their destiny. And yet, in Anne's quest after the truth about Juan's death, Rivette is hinting at that intuitive, unavoidable spirit of human inquiry for reason, knowledge, cause in the face of imminent tragedy. The show - life - must go on, even if it seems vulnerable and futile. And the fusion of these ideas lends a disturbing beauty to the final image, when the diminished little group begins rehearsals afresh at a lakeside in a deserted country park. Swans float up and down the still water, stirring it with their wings. A symbol of calm, sober beauty or of continuing menace - whatever you want to make of it. But certainly an image of power and poetic quality.

Rivette realises this manifold concept with a firm technical control. The narrative is at first sight loose, like that of Pericles, but as Gerard remarks, "it all ties up in another place." The plot walks with tightrope assurance that narrow line where mystification ends and the demands of the thriller form begin. Well-observed as individuals, the characters also contribute to Rivette's picture of them as a microcosm of a world on the brink of disaster, with a dreamer, a seeker, victims, cheats and dupes. And in this context the figures themselves exist as enigmas - nowhere more compellingly than in the case of Francoise Prevost's destructive schemer, Cocteau's princess in a Sixties guise. Throughout, the complex interplay is managed with ease and skill.

Undeniably a rare film, one can still describe it perhaps in that less rare term of a revelation. For one thing, Jacques Rivette, unlike some of his more fashionable colleagues (Godard, Chabrol), has shown the courage it takes to remain disciplined. He gives us surface accuracy and trusts us to understand that there is far more behind what he shows. He has conscience and intellect; and he lives, breathes, understands our age of Fright Breaks and End-of-the-World demonstrations in colour and Stereophonic Sound. He has captured some part of the essence of our times, almost like a last message in a bottle, floating in the sea.

Robert Vas, Sight and Sound, Winter 61/62

CINEMA 16 FILM NOTES 1962/1963

Season 16 - Program 1 - October 1962

PARIS BELONGS TO US (Paris Nous Appartient) France 1958/60 (124 minutes)

Production: AJYM/ Films du Carosse; Direction: Jacques Rivette; Scenario and Dialogue: Jacques Rivette and Jean Gruault; Photography: Charles Bitsch; Music: Philippe Arthuys; American distribution: Merlyn Films.

Cast: Betty Schneider (Anne); Giani Esposito (Gerard); Francoise Prevost (Terry); Daniel Crohem (Philip, the American); Francois Maistre (Pierre, Anne's brother); Jean-Claude Brialy (Jean-Marc); (Also: the silhouettes of Claude Chabrol, Jacques Demy, Jean-Luc Godard).

Claude Chabrol, Jacques Demy, Jean-Luc Godard, Pierre Kast, Jean-Pierre Melville, Alain Resnais, Francois Truffaut, Agnes Varda have issued the following statement about the film:

"The film is primarily the fruit of an astonishing persistence over several years to bring to the screen a personal vision of the world as rich and diverse as if expressed by any other means.

"But the universe which Jacques Rivette shows us - one of anguished confusion and conspiracy - is not just a reflection of sensibility and interrogation. One would indeed have to be short-sighted to miss seeing a vision of the world today.

"And perhaps it is the fusion of poetic vision and realist expression which makes PARIS BELONGS TO US a film of foremost importance to us."

"If I tried to characterize PARIS BELONGS TO US in a word, I would call it an adventure - unfinished, perhaps frustrated, but isn't that the risk inherent in any adventure?

"What adventure? The adventure of an idea, of a theory - in turn proposed, set aside, revived, distorted, rejected, debased, and finally exhausted from the sheer effort of coming back to it.

"A film is, in general, a story built on an idea. I have attempted, by making use of a 'who done it' plot, to relate the story of an idea. In such a story (of an idea) the end does not reveal the initial intention, but rather cancels and eliminates it. Nothing will really have taken place but the scenes themselves.

"No idea can claim to explain the world and by itself exhaust the entire realm of reality. The contradictions of reality itself would thwart this.

"And indeed, one might believe at twenty or thirty, that one will discover the meaning of the universe, and that 'Paris is his'; but Paris belongs to no one.

"I have not made an abstract film, but one which would be symbolic in the cubist sense, demanding a certain effort in order to reveal reality..... I know that it will

please only one person in ten....The characters are all tragic puppets, taking themselves too seriously, living in a sort of dream world and disheartened by the real world, which they cannot reform."

Jacques Rivette

JACQUES RIVETTE, an aesthete and an intellectual, is typical of a new generation with a new conception of the cinema. His age: 30 (when he began the film); his profession: has seen all films, especially American ones. With Francois Truffaut, he is the most characteristic representative of Cahiers du Cinema's young team of critics. PARIS NOUS APPARTIENT is his first feature. (Around 1956 he made a short story film, LE COUP DU BERGER, one of the very first New Wave films.

"The script itself is by Rivette and the actor Jean Gruault, and most of the actors are professionals. Betty Schneider, for instance, appeared in Alex Joffe's LES FANATIQUES and in MON ONCLE; Giani Esposito played in Renoir's FRENCH CANGAN. Others in the cast include Tatiana Moukhine and Francois Maistre, both well-known in the Paris avant-garde theatres, and Jean-Claude Brialy, the young leading actor of LE BEAU SERGE and LES COUSINS. The cameraman is Charles Bitsch, another young French critic. No-one, incidentally, is to receive any payment until after the film is shown." (It opened in Paris in 1960.)

"Shooting which began at the end of July, 1958, was completed in November. The locations cover the places frequented by young intellectuals - Pont des Arts, Saint-Sulpice, university restaurants, a cafe near the Etoile. Interiors have been filmed mostly in hotel rooms, rented when necessary and at the Theatre du Chatelet. The shooting script was planned to leave room for improvisation during filming and consisted only of a breakdown into scenes and dialogue. Rivette says, however, that a good deal of the dialogue was rewritten during shooting with improvisation from the actors.

"Of necessity, no dialogue was recorded on the set and the film will be entirely post-synchronised. This, according to Rivette, leaves a certain area of freedom and allows him to pick up mistakes. The stock was bought from day to day, with help from Cahiers du Cinema, Francois Truffaut and Rivette's own family; the camera was borrowed from Claude Chabrol."

Louis Marcorelles

Jacques Rivette's film, perhaps the most brilliant and absorbing statement yet made of the pressures which the human mind has to bear in this mid-century of fear (the old fears of war, Fascism, Communism, sharpened by the ever-present shadow of atomic weapons; as Brendan Behan has said, the great thing about the H bomb is that it scares all the little bombs) has been greeted by wide-spread and full-throated cries of "obscurity" and "obscurantism", as a hoax which falls to the ground like Philip's conception of a world-wide terrorist organisation. It is difficult to see how Rivette could have made his statement more plainly. Perhaps the confusion arises from taking Philip too seriously, although strong pointers, underlining his persecution mania, are thrown out early in the film to discredit him: the first, during the party scene, when the host tells him that he is no longer welcome to stay in his flat, and Philip mutters to himself with satisfaction, "They Know Not What They Do"; the second, when he and Anne casually witness a street accident, and Philip instantly annexes the incident to his theory, saying, "Yet another victim...." But perhaps, also, the confusion lies in not taking Philip seriously enough. His theory is exploded, certainly, and his world-wide organisation does not exist, but the evil it stands for does. As Terry says, "Evil has not merely one face. That

would be too easy". By reducing evil to a single image, Philip has tried to tame it, and let it escape between his fingers. Tucked into odd corners, the tags lie around the film - McCarthyism, Mayakovsky's suicide under the Communists, the Fascist persecution of Spanish anarchists, the hydrogen bomb; pick the cap that fits, and wear it.

Rivette's conception, however, is not simply one of despair. Life goes on in the shadow to be lived to the full. The Spanish girl of the opening scene, who disappears, has gone back to Spain to fight the Fascists. When Gerard's ill-fated little-theatre production is swallowed up by commercial interests, and Gerard commits suicide in despair, the group reassembles in the country, and begins all over again under the direction of his faithful lieutenant; the last images of the film show the actors building a fire out in the open, while Anne gazes out over the lake at the dazzling, peaceful image of swans taking flight from the water.

It is difficult to convey the peculiarly hypnotic quality of Rivette's direction. His style is devoid of fireworks, with the camera rarely moving from a horizontal, eye-level viewpoint, usually in medium shot. But as the camera follows Anne in her progress through the labyrinth of people and events (most of the film was shot in the streets and cafes of Paris, and in rented hotel rooms), each scene shedding a little more light on the structure of experience which she is building up, the film takes on an extraordinary density of reality. Incidents which appear to be simply mystifying when they occur take on a new meaning by their oblique interaction with later scenes. Typical is the Spanish girl's mysterious reference to Anne's brother, Pierre, in the opening scene. Pierre simply acknowledges a casual acquaintance; a link comes when Anne interviews the sinister De Georges, who speaks with dark loathing of Juan and his "apocalyptic" music; another when we discover that it was De Georges' money which permitted the transformation of Gerard's production into the commercial venture which destroyed him as an artist; that it was Terry who arranged the affair, meaning to help Gerard; that it was Pierre who acted as go-between, the arranged price being that Terry should sleep with De Georges; that Pierre is, in fact, De Georges' right-hand man for his shadiest transactions. So one comes back to the link between Pierre and the Spanish girl, completing a circle in which each element, as in the whole film, completes or questions the others."

British Film Institute

"...PARIS NOUS APPARTIENT uncovers a secret hamber, a mysterious, disquieting world of abrupt cuts, enigmatic faces and unfinished sentences, brusque fades and unanswered telephone calls. Everything, we feel, exists on a subliminal as well as a conscious level. This is one of the cinema's nearest equivalents to Kafka. On the surface the images are crisp and disciplined, the sequences simple like the sentences in a Kafka novel. But these images are merely floating above a sea of doubts. It is five in the morning again, and Chaos may have come by six....

Even the story has parallels to, say, THE TRIAL, as a quest by sober reason into quicksands of mystery which it can never hope to penetrate, a quicksand which finally traps its heroine and all but swallows her up.

Her search involves her more and more deeply with a circle of bizarre, complex characters - Dark Powers behind the scene. Who are these Powers? A World-wide conspiracy awaiting the hour when they can seize power, an espionage network, or simply fantasy figures, creatures of the mind, liable at any moment to dissolve into thin air of a sleepy summer Paris? We never find out. We remain to the end

CINEMA 16 FILM NOTES 1962/1963

Season 16 - Program 2 - November 7, 1962

ED AND FRANK

Great Britain

(36 minutes)

A BBC production by Dennis Mitchell, released in the U. S. by NET.

A famed BBC television director counterposes the human impoverishment of American suburbia to the contrasting values of an American artist. The film is based on direct interviews; there are no actors.

PICKPOCKET

France

(75 minutes)

Agnes Delahaye Production. Direction and Scenario: Robert Bresson. Camera: L.H. Burel. Music: Jean-Baptiste Lully. Cast: Martin LaSalle (Michel), Pierre Leymarie (Jacques), Jean Pelegri (Police Inspector), Marika Green (Jeanne).

It is a common enough experience to sense the precise moment when a director reaches a peak in his career with a film whose brilliantly executed technical display and personal idiom and pre-occupations all coalesce into total self-fulfilment. This is very much the case with Bresson's new film, even though - for better or for worse - PICKPOCKET marks as much a critical as a crucial stage in his development. Right from the beginning, Bresson lays the foundation-stone of his film: that what we are going to become acquainted, even identified, with, is the interior life of a man, whose solemn spiritual drama takes place behind a lean, withdrawn, unsmilingly fanatical face, and whose physical existence takes place in a harsh, exact and noisy metropolitan world, deprived of all its more decorative elements to contrast and emphasise the spiritual. The only link between the two extremes is the hand of the pickpocket with its dextrous, dream-like ballet of movement. Again, Bresson has completely mastered his chosen conception, adding a pickpocket to his gallery of compelled protagonists with a flair which at times comes dangerously close to panache. Though Bresson succeeds here in realising his strange, visual-spiritual conception to an hypnotic degree, the means have become in the process formulaary rather than creatively inspired. And with the increasing familiarity of his methods goes a correspondingly growing ambiguity of meaning, so that the ending seems as cursory as it is schematically striking. The fastidious quality of Bresson's intellect has here outweighed his emotional charge to a degree greater than in any of his other films, without at the same time increasing our respect. For, though the 75 - minutes running-time of this sombre "chamber-music" film seems like double the length, we are further from understanding Michel's pilgrimage and the forces behind it than we have ever been, in the case of past Bresson heroes, before. PICKPOCKET ultimately, makes its remarkable impact in a way that precludes one simply liking or disliking it. Its mystery is not one of paradox - how the sharp clarity of Burel's photography helps to create an indefinite, hallucinatory world - but of spiritual experience. Just as it is no longer a question of "how Bresson does it" but of where such cryptic, fastidious extremism will finally lead him." British Film Institute

CINEMA 16 FILM NOTES 1962/1963

Season 16/Program 5/ Dec. 5, 62//The Best New American Independent Films//

MILLIONS IN BUSINESS AS USUAL Rudolph Burckhardt (13 minutes)
Races, faces, posters, girls, buildings; a 'city symphony' in 3 movements, by a well-known still photographer.

METANOIA Ilya Bolotowsky (10 minutes)
"An existentialist film that projects Everyman's progress in timeless, haunting, ambivalent space defined by a fantastic skeleton of ancient ruins and by the abstract tension of the white format of the screen itself." Ilya Bolotowsky
Mr. Bolotowsky is a well-known contemporary painter (his mural graces the lobby of Cinema 16). ('Metanoia': in Greek, the conversion from baser to higher elements or values; spiritual conversion.)

HORSE OVER TEAKETTLE Robert Breer (8 minutes)
"...an animated cartoon, an assemblage of fragments...on one level, there is a time continuity which divides the film into 3 parts; man's present predicament, future self-destruction and mutation, and finally, a desperate recrudescence of life. Though I am aware of this theme in the film I consider it of superficial importance. I have included references to the bomb and fallout in the same spirit almost as one puts oranges or a loaf of bread in a still-life. I have tried to use it as neutral subject matter serving as a point of departure for formal plastic exercises and some excursions into fantasy." Robert Breer
Mr. Breer is a painter, filmmaker and Creative Film Foundation Award Winner. His MAN AND DOG OUT FOR AIR, JAMES TOWN BALLOOS, CATS, and others were premiered at Cinema 16; MAN AND DOG ran with LAST YEAR AT MARIENBAD at the Carnegie Cinema.

THE GIFT Herbert Danska (40 minutes)
1962 U. S. entry at Venice, Edinburgh and Vancouver. A comment on alienation and the corruption of success, on the human and esthetic predicament of the modern artist. A 'first film' by Herbert Danska, well-known previously as an illustrator and graphic artist. Music by Gunther Schuller. Associate producer and cameraman: George Ancona. The artist is played by Kees Van Dyk, a well-known Dutch painter.

STONE SONATA Carmen D'Avino (3 minutes)
The playful charm and exuberance of D'Avino's work is well-known to Cinema 16 members from his earlier MOTIF, THE ROOM, THE TRIP, PATTERN FOR A

SUNDAY AFTERNOON. He is also responsible for the Cinema 16 trailer that was simultaneously shown at 10 of the leading art theatres this Fall. This is his first 35mm film; Mr. D'Avino has won several Creative Film Foundation Awards.

WOTON'S WAKE Brian De Palma (28 minutes)
"With a title plucked from Joyce, this daring experimental is based on a work by the noted Russian poet of the 'onychophagy' school, Gustav Nedotyka (1854-1902), in which a laconic cellist discovers that the clothes tree in his bedroom is alive and that the only way he can make it happy is by draping it with his lover's intestines. Because of religious protests, a scene depicting Woton battling spermatozoa under an electron microscope had to be cut." (Attentive film lovers will spot thrusts at Potemkin, King Kong, La Dolce Vita, The Seventh Seal, Hiroshima Mon Amour, The Phantom of The Opera, Two Women.) Starring William Finley as Woton.

SMOKE Joseph Kramer (9 minutes)
A satire on educational films, 'Smoke' recently won the Flaherty Gold Medal for Award as the best amateur film of the year. It was produced by a well-known advertising artist, who makes films in his spare time. He wrote, narrated, photographed and edited the film, and acts in it (with friends and relatives), assisted by his wife who served as script girl, actress and make-up artist.

A REMINDER: DUE TO RUNNING TIME OF 'HAPPINESS OF US ALONE'
our December Regular Event starts at 11 AM on Sunday; at 7 and 9:30 on Wednesday

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CINEMA 16 FILM NOTES 1962/1963

Season 16/Program 6/January 63 // The Polish Cinema: New Achievements: I //

1. WAITING Grand Prix Cannes 1962 (10 minutes)
2. PICTURES OF OUR VILLAGE A film by Piotr Szpakowicz (11 minutes)
3. INNOCENT SORCERERS (85 minutes) Film Polski Production by Andrzej Wajda. Camera: K. Winiewicz. With Tadeusz Lomnicki, Krystyna Stypulkowska.

"In Warsaw the day breaks after a night-long amatory game between apparently bored young people. It is like some sophisticated French bedroom comedy situation, but turned mordantly in upon itself and with an up-to-the-minute tape recorder by the side of the obligatory sofa. He is a sports' doctor able to afford such luxuries. His room - in hell's kitchen of one of the Innocent Sorcerers - is filled with cool, sleepy jazz. He loves jazz. When he plays his drum solo in a small amateur band the hot beat implies for him an escapist yearning. "In ancient times", one of the boys expresses it in words, "philosophers sought treasures and medicines. Now that they have found them, we, innocent young sorcerers, seek them in turn in order to kill our own hopes." But while killing them, our bored escapist still takes his music very seriously. Even his fashionable, self-induced lethargy must be conscientiously nurtured. It is this interesting duality, genuine care and nonchalant "What do I care?", which lends depth and urgency to Andrzej Wajda's picture once its faltering preface has given way to its night of trial. The trial begins when the doctor picks up a charming and sophisticated young girl. She misses her last train and has to spend the night in his room-the classic seduction situation. Too classic for them, in fact, for instead of yielding to their natural instincts they set out deliberately to mock them. Again he would like to play it hot, but because of an inhibiting constraint, camouflage for his insecurity, he plays it cool. Like Maciek with his dark glasses in *Ashes and Diamonds*, the doctor too has the confidence-building trappings of his way of life; peroxide hair, easy manner, a motor-bike, a little den of a room with its trophies and its photograph of Einstein. Yet he is actually as full of self-doubt as Maciek, as disinclined to come to terms with himself. But morning is bound to come. The airy love game turns into a feverish strip-poker, culminating in an extraordinarily complex moment of guilt and shame, when the soul stands naked instead of the body. The doctor knows he loves the girl, but by now (despite the implausible happy ending forced on Wajda by his producers) it's too late. The game is over, the girl is gone, and in vain does he search after her on his motor-bike. In vain he searches after his real self. The circle of this one-act sketch is completed. It has only a single movement - a piece of cinematic chamber music set to jazz. INNOCENT SORCERERS is a relatively modest film, but one that hits a bull's eye. Through script and playing Wajda floods the room with a charged pathos which is entirely of today. He shows his anti-heroes as amiable, innocent, rebellious victims of a world-wide atmosphere impregnated with the fall-out of fear and nihilism."

Robert Vas, Sight and Sound

CINEMA 16 FILM NOTES 1962/1963

Season 16 - Program 7 - January 30, 1963

THE POLISH CINEMA: NEW ACHIEVEMENTS: PROGRAM II

COCKEYED LUCK

Poland, 1961

(110 minutes)

A Film Polski Production directed by Andrzej Munk. Scenario: Jerzy Stefan Stawinski. Camera: Jerzy Lipman, Krzysztof Winiewicz. Music: Jan Krenz. With Jan Piszczyk, Bogumil Kobiela, Barabara Kwiatkowska, M.Ciesielska.

This is the last film of one of Poland's most talented film makers, Andrzej Munk, who died last year in a car accident at the age of 43. His earlier film EROICA was also premiered in America at Cinema 16 (in 1961). Both EROICA and COCKEYED LUCK have scenarios by Jerzy Stefan Stawinski, a well-known Polish writer also responsible for CANAL and Munk's first film, MAN ON THE RAILROAD TRACKS. As in EROICA (which analyzed and debunked the concept of the hero) so COCKEYED LUCK deals with a specific social phenomenon very significant for Poland and yet of far more than national significance. It concerns the typical opportunist who attempts to adjust to a succession of political regimes in Poland (accepting the ideology and fashions of each epoch) - and falls. The result is an often Chaplinesque satire on politics, bureaucracy, Stalinism and the Polish character in general, quite candid and ruthless. Since, in a series of different historical contexts, the hero is confronted with the identical situation, Munk varies his presentation by treating each episode in a different style - farce, realist comedy, silent film parody. Though this leads to perhaps undue complexity, the film's significance as social critique cannot be underestimated; as the British Film Institute put it, "this is one of the most extraordinary films to come out of Poland in recent years."

Cinema 16 audiences will remember "the young girl" (who the hero gives lessons to) as "Eva" of EVA WANTS TO SLEEP. She is one of Poland's best known actresses and is also the wife of Raymond Polanski (TWO MEN AND A WARDROBE, AN ANGEL HAS FALLEN, THE FAT AND THE LEAN).

GUEST TICKETS VALID AT SPECIAL EVENTS
starting with our next performance.

PLEASE CORRECT OUR ERROR
on your ticket and in brochure: The May Special Event takes place on
Wednesday, May 15 (NOT 16!)

CINEMA 16 FILM NOTES 1962-1963

Season 16 - Program 8 - February 13, 1963

TOMORROW I SHALL BE A FIRE-TREE Japan (108 minutes)

A Toho Films Production by Hiromichi Horikawa. Screenplay: Akira Kurosawa. Camera: Kazuo Yamasaki. Music: Fumio Hayasaka.

Cast: Ayuta, 12 years old...Takashi Kubo; Saeko...Mariko Okada; Kashima... Isao Kimura; Ayuta's Grandmother...Eiko Miyoshi; Ayuta, 15 years old...Nobuya Kashima; Yukie...Akemi Negishi; Priest...Makoto Kobori; Numata...Tsugio Izumida; Ayuta, 18 years old...Akira Kubo.

The title of the film is somewhat of a misnomer. The literal translation of the Japanese title (Asunaro Monogatari) is: "The Story of Tomorrow I Shall Be." The Asunaro tree is a fir tree, also referred to as an oak tree; the title refers to the story of a little tree that is always looking forward to the future when it will be a big oak tree, thus becoming a symbol of the boy, who in the film grows from boyhood into adolescence. The boy is shown in three climactic episodes in his life, at the age of 12, 15 and 18 which reflect his uncertain discoveries of friendship, ambition, tragedy and love. Despite the universality of the emotions portrayed, unexpected actions and psychological overtones lend an exotic, appealing flavor to the film.

TOMORROW I SHALL BE A FIRE-TREE is a first film by Hiromichi Horikawa, a young Japanese film maker, and has a scenario by Kurosawa, whose RASHOMON, THRONE OF BLOOD, YOJIMBO, IKIRU are well-known to American audiences. Akira Kubo, who plays the boy at the age of 18 will be remembered by some of our members as the star of WHEATWHISTLE, premiered at Cinema 16 several years ago. FIRE TREE is based on an original story by Yasushi Inoue.

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for home or club use will be published by Cinema 16 this spring, listing over 250
films by American and foreign experimental and independent film makers.
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be sent to you upon publication.

CINEMA 16 FILM NOTES 1962/1963

Season 16 - Program 10 - March 1963

THE FIRE WALKERS

Greece 1961

(10 minutes)

Institute of Cultural and Scientific Cinematography, Athens. Directed by R. Coundouros. This film has been exhibited at leading international ethnological conferences and records a traditional rite which, now Christianized, goes back to the ancient Thracian Orphic Mysteries. "One of the rare, perfectly authentic film records of possession; nothing was simulated; of inestimable value in the history of religions." UNESCO. Premiere

LA TARANTA

Italy 1961

(19 minutes)

Pantheon Film Production by G. Mingozi. This authentic ethnological document, official Italian entry in 1963 Oscar competition, records the seizures of Italian peasant women who consider themselves bewitched by the mythical spider. Commentary by Nobel Prizewinner Salvatore Quasimodo. Premiere.

UNCONSCIOUS MOTIVATION

U. S. 1956

(38 minutes)

Produced by Dr. Lester Beck. This unstaged and unrehearsed film records the inducement of an artificial neurosis by hypnotic suggestion. Upon reawakening, the subjects, by means of dream analysis and psychological tests realize the existence of a traumatic experience; by sharing their feelings (as in group therapy), they help each other to an understanding of the neurosis and are freed from feelings of guilt and anxiety. The reactions of the two subjects are spontaneous and unpredictable.

THANATOPSIS

U. S. 1962

(5 minutes)

A film by Ed Emshwiller (Creative Film Foundation Award for DANCE CHROMATIC). "An experimental film made as an expression of internal anguish. There is no story, only the confrontation of a man and his torment. A woman and lights are violently distorted and juxtaposed against his seeming composure."

SAINTHOOD AND SANITY

Great Britain 1961

(25 minutes)

A BBC Production by Peter Hamilton. Christopher Mayhew attempts to establish the differences and similarities between religious visions and madness in a discussion program impossible on American TV. Premiere.

COSMIC RAY

U. S. 1962

(4 minutes)

A film by Bruce Conner (Creative Film Foundation Award for A MOVIE). Mr. Conner is a well-known collage artist whose work has been shown at the Museum of Modern Art and elsewhere. COSMIC RAY is a daring melange of stock shots, which aims at total involvement of the spectator.

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CINEMA 16 FILM NOTES 1962/1963

[Season 16 - Program 14 - May 1963]

BRUTALITY IN STONE

Germany, 1960

(12 minutes)

A film by Peter Schamoni and Alexander Kluge. Camera: Wolf Wirth.

PLEASE NOTE: In order not to disappoint you, we are showing the only available subtitled print of this film, though we are dissatisfied with the positioning and appearance of the subtitles.

Directed by two young German film makers, this poetic experimental film utilizes the huge and useless architectural heritage of the Nazi era to make a comment on the terror and inhumanity of the regime. Mr. Schamoni's *BODEGA BOHEMIA* was previously shown at Cinema 16. Both he and Mr. Kluge are leading members of Germany's 'New Wave', loosely organized in the 'Oberhausen group' of film makers, who, under the slogan *PAPA'S KINO IST TOT* (Daddy's Cinema is Dead) are attempting to revive the moribund Germany film industry.

LOS GOLFOS (The Hooligans)

Spain, 1959

(84 minutes)

Film 59 Production, directed by Carlos Saura. Camera: Juan Julio Baena. Screenplay: Marcel Camus, Carlos Saura and Daniel Sueiro. With Manuel Zarzo, Louis Martin, Oscar Cryz, Maria Mayer.

There has been evidence in the last few years of a 'new wave' in the Spanish cinema, with a number of young directors venturing into unorthodox subject matter and oblique criticism of the regime in 'black' comedies or neo-realist features dealing with unpleasant social realities. Among the young directors is Carlos Saura, born in 1932, a graduate of and teacher at the Madrid Film Institute. *LOS GOLFOS*, his first feature (selected for both Cannes and the London Film Festival) is an ironic, pitiless portrayal of a group of petty young delinquents who embark on a career of crime in order to set up one of their gang as a bull-fighter. Their meaningless violence, directed against and created by a stagnant society, ultimately leads to defeat and must be viewed as an allegorical critique of the values of a largely ineffectual totalitarian state. (The police is absent throughout this film). The device of using the bullfight - the national symbol - as the pivot of the entire sordid tale is especially daring since it implies that, for the sake of a false myth, very real crimes are committed. The style is neo-realist and cryptic and catches the aimless swagger and empty bravado of its protagonists.

"The film's depiction of a Spain rarely seen on the screen clearly hints at the beginning of a new movement. The feeling for its grimy milieu and its sordid, anti-romantic view communicate a real passion." Sight and Sound.

THE MAY 15th SPECIAL EVENT HAS BEEN CANCELLED

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